

THE WORKS  
OF  
THOMAS MIDDLETON.

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VOL III

CONTAINING

THE HONEST WHORE (PART I)

THE HONEST WHORE (PART II)

THE WITCH

THE WIDOW

A FAIR QUARREL

MORE DISSEMBLERS BESIDES WOMEN

LONDON

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THE WORKS  
OF  
THOMAS MIDDLETON,

*Now first collected,*

WITH  
SOME ACCOUNT OF THE AUTHOR,

AND

NOTES

BY

THE REVEREND ALEXANDER DYCE



*IN FIVE VOLUMES*

VOL III



LONDON  
EDWARD LUMLEY, CHANCERY LANE

1840

# THE HONEST WHORE

(PART FIRST)

VOL III

B



*The Honest Whore, with, The Humours of the Patient Man, and the Longing Wife Tho Dekker London Printed by V S for John Hodgets, and are to be solde at his shop in Paules church-yard 1604 4to Other eds in 1605,<sup>a</sup> 1615, 1616, 1635, 4to*

It has also been reprinted (with the grossest and most unpardonable incorrectness) in the various editions of Dodsley's *Old Plays*, vol III

This drama (both First and Second Parts) ought to have occupied an earlier station among our author's works I originally rejected it, because the name of Dekker alone appears on the title-page, but I have since felt convinced that, with such authority for ascribing a portion of it to Middleton as that of Henslowe in the following entry, I should not be justified in excluding it from the present collection

" March 1602-3 The Patient Man and Honest Whore,  
by Thomas Dekker and *Thomas Middleton* "  
Malone's *Shakespeare* (by Boswell), vol III p 328

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<sup>a</sup> Of the ed of 1605, I have met with no other copy except that in my own possession, which formerly belonged to Mr Heber

## DRAMATIS PERSONÆ

GASPARO TREBAZZI, *duke of Milan*

HIPPOLITO, *a count*

CASTRUCHIO

SINEZI

PIORATTO

FLUELLO

MATHEO

BENEDIOT, *a doctor*

ANSELMO, *a friar*

FUSTIGO, *brother to Viola*

CANDIDO, *a linen draper*

GEORGE, *his servant*

*First Prentice*

*Second Prentice*

CRAMBO

POH

ROGER, *servant to Bellafront*

*Porter*

*Sweeper*

*Madmen, Servants, &c*

INFELICE, *daughter to the duke*

BELLAFRONT, *a harlot*

VIOLA, *wife to Candido*

MISTRESS FINGERLOCK, *a bawd*

Scene, MILAN, and the neighbourhood

# THE HONEST WHORE

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## ACT I SCENE I

### *A Street*

*Enter a funeral, a coronet lying on the hearse, scutcheons and garlands hanging on the sides, attended by GASPARO TREBAZZI, Duke of Milan, CASTRUCHIO, SINEZI, PIORATTO, FLUELLO, and others HIP-POLITO meeting them, and MATHEO labouring to hold him back*

DUKE Behold, yon comet shews his head again!  
Twice hath he thus at cross-turns thrown on us  
Prodigious<sup>a</sup> looks, twice hath he troubled  
The waters of our eyes see, he's turn'd wild —  
Go on, in God's name

CAS }  
SIN, &c } On afore there, ho!

DUKE Kinsmen and friends, take from your  
manly sides

Your weapons, to keep back the desperate boy  
From doing violence to the innocent dead.

HIP I prithee, dear Matheo —

MAT Come, you're mad!

HIP I do arrest thee, murderer! Set down,  
Villains, set down that sorrow, 'tis all mine!

<sup>a</sup> *Prodigious*] "That is, *portentous*, so deformed as to be taken for a *foretoken of evil*." REED

DUKE I do beseech you all, for my blood's sake,  
 Send hence your milder spirits, and let wrath  
 Join in confederacy with your weapons' points,  
 If he proceed to vex us, let your swords  
 Seek out his bowels, funeral grief loathes words

CAS }  
 SIN, &c } Set on

HIP Set down the body'

MAT O my lord,  
 You're wrong! i' th' open street? you see she's  
 dead.

HIP I know she is not dead

DUKE Frantic young man,  
 Wilt thou believe these gentlemen?—Pray, speak—  
 Thou dost abuse my child, and mock'st the tears  
 That here are shed for her if to behold  
 Those roses wither'd that set out her cheeks,  
 That pair of stars that gave her body light  
 Darken'd and dim for ever, all those rivers  
 That fed her veins with warm and crimson streams  
 Frozen and dried up, if these be signs of death,  
 Then is she dead Thou unreligious youth,  
 Art not ashamed to empty all these eyes  
 Of funeral tears, a debt due to the dead,  
 As mirth is to the living? sham'st thou not  
 To have them stare on thee? Hark, thou art curs'd  
 Even to thy face, by those that scarce can speak!

HIP My lord —

DUKE What wouldst thou have? is she not  
 dead?

HIP O, you ha' kill'd her by your cruelty!

DUKE Admit I had, thou kill'st her now again,  
 And art more savage than a barbarous Moor

HIP Let me but kiss her pale and bloodless lip

DUKE O fie, fie, fie!

HIP Or if not touch her, let me look on her

MAT As you regard your honour ——

HIP Honour? smoke!

MAT Or if you lov'd her living, spare her now

DUKE Ay, well done, sir, you play the gentleman —

Steal hence, —'tis nobly done, —away, —I'll join  
My force to yours, to stop this violent torrent<sup>b</sup> —  
Pass on

[*Exeunt with hearse, all except the Duke, HIP-  
POLITO, and MATHEO.*]

HIP Matheo, thou dost wound me more

MAT I give you physic, noble friend, not wounds

DUKE O, well said, well done, a true gentleman!

Alack, I know the sea of lovers' rage  
Comes rushing with so strong a tide, it beats  
And bears down all respects of life, of honour,  
Of friends, of foes! Forget her, gallant youth.

HIP Forget her?

DUKE Nay, nay, be but patient,  
For why death's hand hath sued a strict divorce  
'Twixt her and thee what's beauty but a corse?  
What but fair sand-dust are earth's purest forms?  
Queens' bodies are but trunks to put in worms

MAT Speak no more sentences, my good lord,  
but slip hence, you see they are but fits, I'll rule  
him, I warrant ye Ay, so, tread gingerly, your  
grace is here somewhat too long already. [*Exit  
Duke.*] —'Sblood, the jest were now, if, having ta'en  
some knocks o' th' pate already, he should get  
loose again, and, like a mad ox, toss my new black  
cloaks into the kennel I must humour his lord-  
ship. [*Aside*] —My lord Hippolito, is it in your  
stomach to go to dinner?

HIP Where is the body?

<sup>b</sup> *torrent*] Old eds "torment."



MAT The body, as the duke spake very wisely, is gone to be wormed

HIP I cannot rest, I'll meet it at next turn -  
I'll see how my love looks

[MATHEO holds HIPPOLITO back]

MAT How your love looks? worse than a scarecrow. Wrestle not with me, the great fellow gives the fall, for a ducat

HIP I shall forget myself

MAT Pray, do so, leave yourself behind yourself, and go whither you will. 'Sfoot, do you long to have base rogues, that maintain a Saint Anthony's fire in their noses by nothing but twopenny ale, make ballads of you? If the duke had but so much metal in him as is in a cobbler's awl, he would ha' been a vexed thing; he and his train had blown you up, but that their powder has taken the wet of cowards. you'll bleed three pottles of *Algant*,<sup>c</sup> by this light, if you follow 'em, and then we shall have a hole made in a wrong place, to have surgeons roll thee up, like a baby, in swaddling clouts

HIP What day is to-day, Matheo?

MAT Yea, marry, this is an easy question, why, to-day is—let me see—Thursday

HIP O, Thursday

MAT Here's a coil for a dead commodity! 'sfoot, women when they are alive are but dead commodities, for you shall have one woman lie upon many men's hands

HIP She died on Monday then!

MAT And that's the most villanous day of all the week to die in and she was well and eat a mess of water-gruel on Monday morning

<sup>c</sup> *Algant*] As our early writers commonly spell the word—  
<sup>1</sup> e a red wine of Alicante, in the province of Valencia

HIP Ay? it cannot be  
Such a bright taper should burn out so soon


MAT O yes, my lord So soon? why, I ha'  
known them that at dinner have been as well, and  
had so much health that they were glad to pledge  
it, yet before three a'clock have been found dead  
drunk

HIP On Thursday buried, and on Monday died '  
Quick haste, byrlady,<sup>d</sup> sure her winding-sheet  
Was laid out 'fore her body, and the worms,  
That now must feast with her, were even bespoke,  
And solemnly invited, like strange guests

MAT Strange feeders they are indeed, my lord,  
and like your jester, or young courtier, will enter  
upon any man's trencher without bidding

HIP Curs'd be that day for ever that robb'd her  
Of breath and me of bliss! henceforth let it stand  
Within the wizard's book, the calendar,  
Mark'd with a marginal finger,<sup>e</sup> to be chosen  
By thieves, by villains, and black murderers,  
As the best day for them to labour in  
If henceforth this adulterous, bawdy world  
Be got with child with treason, sacrilege,  
Atheism, rapes, treacherous friendship, perjury,  
Slander, the beggar's sin, lies, sin of fools,  
Or any other damn'd impieties,  
On Monday let 'em be deliverèd  
I swear to thee, Matheo, by my soul,  
Hereafter weekly on that day I'll glue  
Mine eyelids down, because they shall not gaze  
On any female cheek, and being lock'd up  
In my close chamber, there I'll meditate

<sup>d</sup> *byrlady*] 1 e By our lady

<sup>e</sup> *marginal finger*] 1 e the index () on the margins of  
old books, to direct the reader's attention to particular pas-  
sages

On nothing but my Infelice's end,  
 Or on a dead man's scull draw out mine own  
 MAT You'll do all these good works now every  
 Monday, because it is so bad, but I hope upon  
 Tuesday morning I shall take you with a wench

HIP If ever, whilst frail blood, through my veins  
 run,

On woman's beams I throw affection,  
 Save her that's dead, or that I loosely fly  
 To th' shore of any other wafting eye,  
 Let me not prosper, heaven! I will be true  
 Even to her dust and ashes could her tomb  
 Stand, whilst I liv'd, so long that it might rot,  
 That should fall down, but she be ne'er forgot

MAT If you have this strange monster, honesty,  
 in your belly, why, so, jig-makers<sup>f</sup> and chroniclers  
 shall pick something out of you, but and<sup>g</sup> I smell  
 not you and a bawdyhouse out within these ten  
 days, let my nose be as big as an English bag-  
 pudding I'll follow your lordship, though it be to  
 the place afore named [Exeunt

## SCENE II

### *Another Street*

*Enter FUSTIGO in some fantastic sea-suit, meeting a  
 Porter*

FUS How now, porter, will she come?

POR If I may trust a woman, sir, she will come

FUS There's for thy pains [*gives money*] God-  
 amercy, if ever I stand in need of a wench that will  
 come with a wet finger,<sup>h</sup> porter, thou shalt earn my

<sup>f</sup> jig-makers] "1 e ballad-makers" REED

<sup>g</sup> and] 1 e if

<sup>h</sup> with a wet finger] 1 e easily, readily

money before any clarissimo[s]<sup>1</sup> in Milan yet so, God sa' me, she's mine own sister, body and soul, as I am a Christian gentleman farewell, I'll ponder till she come thou hast been no bawd in fetching this woman, I assure thee

POR No matter if I had, sir, better men than porters are bawds

FUS O God, sir, many that have borne offices But, porter, art sure thou went'st into a true house?

POR I think so, for I met with no thieves<sup>2</sup>

FUS Nay, but art sure it was my sister Viola?

POR I am sure, by all superscriptions, it was the party you ciphered

FUS Not very tall?

POR Nor very low, a middling woman

FUS 'Twas she, faith, 'twas she a pretty plump cheek, like mine?

POR At a blush a little, very much like you

FUS Godso, I would not for a ducat she had kicked up her heels, for I ha' spent an abomination this voyage, marry, I did it amongst sailors and gentlemen There's a little modicum more, porter, for making thee stay [*gives money*] farewell, honest porter

POR I am in your debt, sir, God preserve you

FUS Not so neither, good porter. [*Exit porter*] God's hd, yonder she comes

*Enter VIOLA*

Sister Viola, I am glad to see you stirring it's news to have me here, is't not, sister?

VIO Yes, trust me I wondered who should

<sup>1</sup> *clarissimo's* ] i e grandee's

<sup>2</sup> *true house*      *no thieves*] *True men* being a cant term for honest men—in opposition to *thieves*

be so bold to send for me You are welcome to Milan, brother

Fus Troth, sister, I heard you were married to a very rich chuff, and I was very sorry for it that I had no better clothes, and that made me send, for you know we Milaners love to strut upon Spanish leather And how do<sup>k</sup> all our friends?

Vio Very well You ha' travelled enough now, I trow, to sow your wild oats

Fus A pox on 'em! wild oats? I ha' not an oat to throw at a horse Troth, sister, I ha' sowed my oats, and reaped two hundred ducats, if I had 'em here Marry, I must entreat you to lend me some thirty or forty till the ship come by this hand, I'll discharge at my day, by this hand

Vio These are your old oaths

Fus Why, sister, do you think I'll forswear my hand?

Vio Well, well, you shall have them Put yourself into better fashion, because I must employ you in a serious matter

Fus I'll sweat like a horse, if I like the matter

Vio You ha' cast off all your old swaggering humours?

Fus I had not sailed a league in that great fish-pond, the sea, but I cast up my very gall

Vio I am the more sorry, for I must employ a true swaggerer

Fus Nay, by this iron, sister, they shall find I am powder and touch-box, if they put fire once into me

Vio Then lend me your ears

Fus Mine ears are yours, dear sister.

<sup>k</sup> do] Old eds "does"

Vio I am married to a man that has wealth enough and wit enough

Fus A linen-draper, I was told, sister

Vio Very true, a grave citizen I want nothing that a wife can wish from a husband, but here's the spite, he has not all things belonging to a man

Fus God's my life, he's a very mandrake,<sup>1</sup> or else, God bless us, one a' these whiblins,<sup>m</sup> and that's worse, and then all the children that he gets lawfully of your body, sister, are bastards by a statute

Vio O, you run over me too fast, brother I have heard it often said, that he who cannot be angry is no man I am sure my husband is a man in print<sup>n</sup> for all things else save only in this, no tempest can move him

Fus 'Slid, would he had been at sea with us' he should ha' been moved and moved again, for I'll be sworn, la, our drunken ship reeled like a Dutch-man

Vio No loss of goods can increase in him a wrinkle, no crabbed language make his countenance sour, the stubbornness of no servant shake him he has no more gall in him than a dove, no more sting than an ant, musician will he never be, yet I find much music in him, but he loves no frets, and is so free from anger, that many times I am ready to bite off my tongue, because it wants that virtue which all women's tongues have, to

<sup>1</sup> *mandrake*] "The root of it is great and white like a radish-root, and is divided into two or more parts, growing sometimes like the legs of a man" Blount's *Glossographia*. REED—According to the old superstitious notions, the mandrake possessed an inferior degree of animal life, &c

<sup>m</sup> *whiblins*] i e, perhaps, eunuchs, says Nares, *Gloss in v*

<sup>n</sup> *in print*] "Exactly, perfectly" REED

anger their husbands brother, mine can by no thunder turn him into a sharpness

Fus Belike his blood, sister, is well biewed then

Vio I protest to thee, Fustigo, I love him most affectionately, but I know not—I ha' such a tickling within me—such a strange longing, nay, verily, I do long

Fus Then you're with child, sister, by all signs and tokens nay, I am partly a physician, and partly something else, I ha' read Albertus Magnus<sup>o</sup> and Aristotle's Problems<sup>p</sup>

Vio You're wide a' th' bow-hand<sup>q</sup> still, brother my longings are not wanton, but wayward, I long to have my patient husband eat up a whole porcupine, to the intent the bristling quills may stick about his lips like a Flemish mustachio, and be shot at me I shall be leaner than the new moon, unless I can make him horn-mad

Fus 'Sfoot, half a quarter of an hour does that, make him a cuckold

Vio Pooh, he would count such a cut no unkindness

Fus The honestest citizen he Then make him drunk and cut off his beard<sup>r</sup>

Vio Fie, fie, idle, idle! he's no Frenchman, to

<sup>o</sup> *Albertus Magnus*] “*i e de Secretis Mulierum*” STEEVENS

<sup>p</sup> *Problems*] Old eds “*Emblemes*,” which in Dodsley's *Old Plays* is rightly altered to *Problems* An absurd book, called *The Problems of Aristotle, with other Philosophers and Physitions*, &c, was printed at London, in 1595, 1607, &c

<sup>q</sup> *wide a' th' bow-hand*] *i e* your arrow has flown a good way from the mark, on the left hand (in which the bow was held)

<sup>r</sup> *cut off his beard*] “To cut off the hair of any person was, in our author's time, a mark of disgrace, and esteemed a very great indignity” REED

fret at the loss of a little scald hair<sup>s</sup> No, brother, thus it shall be—you must be secret

Fus As your midwife, I protest, sister, or a barber-surgeon

Vio Repair to the Tortoise here in St Christopher's street, I will send you money, turn yourself into a brave<sup>t</sup> man, instead of the arms of your mistress, let your sword and your military scarf hang about your neck

Fus I must have a great horseman's French feather too, sister

Vio O, by any means, to shew your light head, else your hat will sit like a coxcomb to be brief, you must be in all points a most terrible wide-mouthed swaggerer

Fus Nay, for swaggering points let me alone

Vio Resort then to our shop, and, in my husband's presence, kiss me, snatch rings, jewels, or any thing, so you give it back again, brother, in secret

Fus By this hand, sister

Vio Swear as if you came but new from knighting

Fus Nay, I'll swear after 400 a-year

Vio Swagger worse than a lieutenant among fresh-water soldiers, call me your love, your ing<sup>le</sup>,<sup>u</sup> your cousin, or so, but sister at no hand

Fus No, no, it shall be cousin, or rather coz, that's the gulling word between the citizens' wives and their madcaps<sup>v</sup> that man 'em to the garden

<sup>s</sup> *scald hair*] “<sup>1</sup> e scattered or dispersed hair Mr Lamb, in his notes on *Flodden Field*, observes, that the word *scald* is used in the North in the above-mentioned sense” REED  
Nonsense! *scald* is scabby—paltry

<sup>t</sup> *brave*] <sup>1</sup> e finely dressed—a quibble

<sup>u</sup> *ingle*] <sup>1</sup> e bosom friend see note, vol II p 498

<sup>v</sup> *madcaps*] So ed 1605 Other eds “old dames”



to call you one a' mine aunts,<sup>w</sup> sister, were as good as call you arrant whore · no, no, let me alone to cozen you rarely

Vio Has heard I have a brother, but never saw him, therefore put on a good face

Fus The best in Milan, I warrant

Vio Take up wares, but pay nothing, rifle my bosom, my pocket, my purse, the boxes for money to dice withal, but, brother, you must give all back again in secret

Fus By this welkin<sup>x</sup> that here roars, I will, or else let me never know what a secret is Why, sister, do you think I'll cony-catch<sup>y</sup> you, when you are my cousin? God's my life, then I were a stark ass If I fret not his guts, beg me for a fool<sup>z</sup>

Vio Be circumspect, and do so then Farewell

Fus The Tortoise, sister! I'll stay there, forty ducats!

Vio Thither I'll send [*Exit FUSTIGO*] This law can none deny,  
Women must have their longings, or they die [*Exit*

<sup>w</sup> *one a' mine aunts*] Ed 1605, "one a' my naunts"—*Aunt* was a cant term for a prostitute, as in the present passage, and more frequently (see vol II p 21, line 1) for a bawd

<sup>x</sup> *welkin*] 1 e sky

<sup>y</sup> *cony-catch*] 1 e cheat, deceive see note, vol I p 290

<sup>z</sup> *beg me for a fool*] "Sir William Blackstone, in his *Commentaries*, vol I p 303, says,—'By the old common law there is a writ *de idiota inquirendo*, to inquire whether a man be an idiot or not, which must be tried by a jury of twelve men and if they find him *purus idiota*, the profits of his lands, and the custody of his person, may be granted by the king to some subject who has interest enough to obtain them' And he observes, that this power, though of late very rarely exerted, is still alluded to in common speech by that usual expression of *begging a man for a fool*" REED

## SCENE III

*A Chamber in the Duke's Palace**Enter the Duke, BENEDICT,<sup>a</sup> and two Servants*

DUKE Give charge that none do enter, lock the doors — [*Speaking as he enters*  
 And, fellows, what your eyes and ears receive,  
 Upon your lives trust not the gadding air  
 To carry the least part of it The glass, the hour-glass !

BEN Here, my lord [*Brings hour-glass*

DUKE Ah, 'tis near<sup>b</sup> spent !  
 But, doctor Benedict, does your art speak truth ?  
 Art sure the soporiferous stream will ebb,  
 And leave the crystal banks of her white body  
 Pure as they were at first, just at the hour ?

BEN Just at the hour, my lord

DUKE Uncurtain her

[*A curtain is drawn back, and INFELICE discovered lying on a couch*

Softly ! — See, doctor, what<sup>c</sup> a coldish heat  
 Spreads over all her body !

BEN. Now it works  
 The vital spirits, that by a sleepy charm  
 Were bound up fast, and threw an icy rust<sup>d</sup>  
 On her exterior parts, now 'gin to break  
 Trouble her not, my lord

DUKE Some stools ! [*Servants set stools*] -You  
 call'd  
 For music, did you not ? O ho, it speaks, [*Music.*

<sup>a</sup> *Benedict*] So ed. 1605 Other eds "Benedick"

<sup>b</sup> *near*] Old eds "meere"

<sup>c</sup> *Softly* ! — *See, doctor, what, &c*] So ed. 1605 Other eds.  
 "Softly sweet Doctor what," &c

<sup>d</sup> *rust*] Qy "crust ?"

It speaks ' Watch, sirs, her waking, note those  
sands

Doctor, sit down a dukedom that should weigh  
Mine own down twice being put into one scale,  
And that fond<sup>e</sup> desperate boy Hippolito  
Making the weight up, should not at my hands  
Buy hei i' th' other, were her state more light  
Than her's who makes a dowry up with alms  
Doctor, I'll starve hei on the Apennine,  
Eie he shall marry her I must confess  
Hippolito is nobly born, a man,  
Did not mine enemies' blood boil in his veins,  
Whom I would court to be my son-in-law,  
But princes, whose high spleens for empery swell,  
Are not with easy art made parallel

SERVANTS She wakes, my lord

DUKE Look, doctor Benedict '—

I charge you, on your lives, maintain for truth  
Whate'er the doctor or myself aver,  
For you shall bear her hence to Bergamo

INF O God, what fearful dreams ' [*Wakening*

BEN Lady

INF Ha!

DUKE Girl!

Why, Infelice, how is't now, ha, speak?

INF I'm well—what makes this doctor here?—  
I'm well

DUKE Thou wert not so even now sickness'  
pale hand

Laid hold on thee even in the midst<sup>f</sup> of feasting,

<sup>e</sup> *fond*] i e foolish

<sup>f</sup> *the midst*] So the excellent ed of 1605 Other eds "*the deadst*," which is given in Dodsley's *Old Plays*, and which, as Nares (*Gloss* in v) remarks, is "but awkwardly applied to the height or meridian of feasting, which surely has nothing *dead* in it" Perhaps the misprint arose from the compositor's eye having caught the word *death* in the next line but two

And when a cup, crown'd with thy lover's health,  
Had touch'd thy lips, a sensible cold dew  
Stood on thy cheeks, as if that death had wept  
To see such beauty alter <sup>s</sup>

INF I remember

I sate at banquet, but felt no such change

DUKE Thou hast forgot, then, how a messenger  
Came wildly in, with this unsavoury news,  
That he was dead ?

INF What messenger ? who's dead ?

DUKE Hippolito Alack, wring not thy hands !

INF I saw no messenger, heard no such news.

BEN Trust me you did, sweet lady

DUKE La, you now !

SERVANTS Yes, indeed, madam

DUKE La, you now !—'Tis well, good knaves !<sup>h</sup>

INF You ha' slain him, and now you'll murder  
me

DUKE Good Infelice, vex not thus thyself  
Of this the bad report before did strike  
So coldly to thy<sup>i</sup> heart, that the swift currents  
Of life were all frozen up —

INF It is untrue,

'Tis most untrue, O most unnatural father !

DUKE. And we had much to do, by art's best  
cunning,  
To fetch life back again

BEN Most certain, lady

DUKE Why, la, you now, you'll not believe me  
—Friends,

Sweat we not all ? had we not much to do ?

SERVANTS Yes, indeed, my lord, much

DUKE Death drew such fearful pictures in thy  
face,

<sup>s</sup> alter] So ed 1605 Other eds "altered"

<sup>h</sup> good knaves] So ed 1605 Other eds "God knowes."

<sup>i</sup> thy] So ed 1605 Other eds "the"

That, were Hippolito alive again,  
 I'd<sup>k</sup> kneel and woo the noble gentleman  
 To be thy husband now I sore repent  
 My sharpness to him and his family  
 Nay, do not weep for him, we all must die —  
 Doctor, this place, where she so oft hath seen  
 His lively presence, hurts<sup>l</sup> her, does it not?

BEN Doubtless, my lord, it does

DUKE It does, it does,

Therefore, sweet girl, thou shalt to Bergamo

INF Even where you will, in any place there's  
 woe

DUKE A coach is ready, Bergamo doth stand  
 In a most wholesome air, sweet walks, there's deer—  
 Ay, thou shalt hunt, and send us venison,  
 Which, like some goddess in the Cyprian<sup>m</sup> groves,  
 Thine own fair hand shall strike — Sirs, you shall  
 teach her

To stand, and how to shoot, ay, she shall hunt—  
 Cast off this sorrow in, girl, and prepare  
 This night to ride away to Bergamo

INF O most unhappy maid<sup>l</sup> [*Exit*

DUKE Follow her<sup>n</sup> close

No words that she was buried, on your lives,  
 Or that her ghost walks now after she's dead,  
 I'll hang you if you name a funeral

FIRST SER I'll speak Greek, my lord, ere I speak  
 that deadly word

SEC SER And I'll speak Welsh, which is harder  
 than Greek

DUKE Away, look to her [*Exeunt Servants*]—  
 Doctor Benedict,

<sup>k</sup> I'd] So ed 1605 Other eds "He"

<sup>l</sup> hurts] Ed. 1605, "hurts" Other eds "haunts"

<sup>m</sup> goddess in the Cyprian] So ed 1605 Other eds "gods in  
 the Cyprian."

<sup>n</sup> her] So ed 1605 Other eds "it"

Did you observe how her complexion alter'd  
Upon his name and death? O, would 'twere true!

BEN It may, my lord

DUKE May ' how? I wish his death

BEN And you may have your wish say but the  
word,

And 'tis a strong spell to rip up his grave  
I have good knowledge with Hippolito,  
He calls me friend I'll creep into his bosom,  
And sting him there to death, poison can do't

DUKE Perform it, I'll create thee half mine heir.

BEN It shall be done, although the fact be foul

DUKE Greatness hides sin, the guilt upon my  
soul!

[*Exeunt*]

#### SCENE IV

##### *A Street*

*Enter* CASTRUCHIO, PIORATTO, and FLUELLO

CAS Signor Pioratto, signor Fluello, shall's be  
merry? shall's play the wags now?

FLU Ay, any thing that may beget the child of  
laughter

CAS Truth, I have a pretty sportive conceit new  
crept into my brain, will move excellent mirth

PIO Let's ha't, let's ha't, and where shall the  
scene of mirth lie?

CAS At signor Candido's house, the patient man,  
nay, the monstrous patient man they say his blood  
is immoveable, that he has taken all patience from  
a man, and all constancy from a woman

FLU That makes so many whores now-a-days

CAS Ay, and so many knaves too

PIO Well, sir

CAS To conclude,—the report goes, he's so mild,  
so affable, so suffering, that nothing indeed can

move him now do but think what sport it will be to make this fellow, the mirror of patience, as angry, as vexed, and as mad as an English cuckold

FLU O, 'twere admirable mirth that! but how will't be done, signor?

CAS Let me alone, I have a trick, a conceit, a thing, a device will sting him, i'faith, if he have but a thumbleful of blood in's belly, or a spleen not so big as a tavern-token<sup>o</sup>

PRO Thou stir him, thou move him, thou anger him? alas, I know his approved temper! thou vex him? why, he has a patience above man's injuries, thou mayest sooner raise a spleen in an angel than rough humour in him. Why, I'll give you instance for it. This wonderfully tempered signor Candido upon a time invited home to his house certain Neapolitan lords of curious taste and no mean palates, conjuring his wife, of all loves,<sup>p</sup> to prepare cheer fitting for such honourable trenchermen. She—just of a woman's nature, covetous to try the uttermost of vexation, and thinking at last to get the start of his humour—willingly neglected the preparation, and became unfurnished not only of dainty, but of ordinary dishes. He, according to the mildness of his breast, entertained the lords,

<sup>o</sup> a tavern-token] “During the reign of Queen Elizabeth, and from thenceforward to that of Charles the Second, very little brass or copper money was coined by authority. For the convenience of trade, victuallers and other tradesmen, without any restriction, were therefore permitted to coin small money, or *tokens*, as they were called, which were used for change. These *tokens* were very small pieces, and, probably, at first coined chiefly by tavern-keepers, from whence the expression a *tavern-token* might have been originally derived.”

REED “That most of them would travel to the *tavern*, may be easily supposed, and hence, perhaps, the name. Their usual value seems to have been a farthing.” Gifford, note on B Jonson's *Works*, vol. 1 p. 30

<sup>p</sup> of all loves] i. e. for the sake of all love—by all means

and with courtly discourse beguiled the time, as much as a citizen might do To conclude they were hungry lords, for there came no meat in, their stomachs were plainly gulled, and their teeth deduced, and, if anger could have served a man, there was matter enough, i'faith, to vex any citizen in the world, if he were not too much made a fool by his wife

FLU Ay, I'll swear for't 'sfoot, had it been my case, I should ha' played mad tricks with my wife and family, first, I would ha' spitted the men, stewed the maids, and baked the mistress, and so served them in

Pio Why, 'twould ha' tempted<sup>a</sup> any blood but his

And thou to vex him! thou to anger him  
With some pool, shallow jest!

CAS 'Sblood, signor Pioratto, you that disparage my concert, I'll wage a hundred ducats upon the head on't, that it moves him, frets him, and galls him

Pio Done, 'tis a lay,<sup>r</sup> join golls<sup>s</sup> on't Witness, signor Fluello

CAS Witness 'tis done  
Come, follow me, the house is not far off.  
I'll thrust him from his humour, vex his breast,  
And win a hundred ducats by one jest [*Exeunt*]

## SCENE V

CANDIDO'S Shop.

GEORGE and two Prentices discovered enter VIOLA

VIO Come, you put up your wares in good order

<sup>a</sup> tempted] So other eds First ed "tempered"

<sup>r</sup> lay] i e wager

<sup>s</sup> golls] A cant term for hands—fists, paws



here, do you not, think you? one piece cast this way, another that way! you had need have a patient master indeed

GEO Ay, I'll be sworn, for we have a curst mistress

VIO You mumble, do you? mumble? I would your master or I could be a note more angry! for two patient folks in a house spoil all the servants that ever shall come under them

FIRST P You patient! ay, so is the devil when he is horn-mad

*Enter CASTRUCHIO, FLUELLO, and PIORATTO*

GEO Gentlemen, what do you lack?

FIRST P What is't you buy?

SEC P See fine hollands, fine cambrics, fine lawns<sup>t</sup>

GEO What is't you lack?

SEC P What is't you buy?

CAS Where's signor Candido, thy master?

GEO Faith, signor, he's a little negotiated, he'll appear presently

CAS Fellow, let's see a lawn, a choice one, sirrah

GEO The best in all Milan, gentlemen, and this is the piece I can fit you, gentlemen, with fine callicoos too for doublets, the only sweet fashion now, most delicate and courtly, a meek gentle callico, cut upon two double affable taffetas—ah, most neat, feat, and unmatchable!

FLU A notable voluble-tongued villain!

PIO I warrant this fellow was never begot without much prating

<sup>t</sup> *Gentlemen, what, &c., fine cambrics, fine lawns*] Is one speech in old eds., with the prefix "*All Three*"—*What do you lack?* was the constant address of shopkeepers to customers see note, vol. I. p. 447

CAS What, and is this she, sayest thou?

GEO Ay, and the purest she that ever you fingered since you were a gentleman look how even she is, look how clean she is, ha' as even as the brow of Cynthia, and as clean as your sons and heirs when they ha' spent all

CAS Pooh! thou talkest—pox on't, 'tis rough

GEO How? is she rough? but if you bid pox on't, sir, 'twill take away the roughness presently

FLU Ha, signor, has he fitted your French curse?

GEO Look you, gentleman, here's another, compare them, I pray, *compara Vngilium cum Homero*, compare virgins with harlots

CAS Pooh! I ha' seen better, and, as you term them, evener and cleaner

GEO You may see further for your mind, but trust me you shall not find better for your body

*Enter CANDIDO*

CAS O, here he comes let's make as though we pass

Come, come, we'll try in some other shop

CAN How now? what's the matter?

GEO The gentlemen find fault with this lawn, fall out with it, and without a cause too

CAN Without a cause?

And that makes you to let 'em<sup>s</sup> pass away

Ah, may I crave a word with you, gentlemen?

FLU He calls us

CAS Makes the better for the jest

CAN I pray come near. You're very welcome, gallants,

Pray pardon my man's rudeness, for I fear me  
Has talk'd above a prentice with you Lawns!

[*Shewing lawns*]

Look you, kind gentlemen, this—no—ay, this,  
Take this, upon my honest-dealing faith,  
To be a true weave, not too hard, nor slack,  
But e'en as far from falsehood as from black

CAS Well, how do you rate it?

CAN Very conscionably, eighteen shillings a yard

CAS That's too dear How many yards does the whole piece contain, think you?

CAN Why, some seventeen yards, I think, or thereabouts How much would serve your turn, I pray?

CAS Why, let me see—would it were better too!

CAN Truth, 'tis the best in Milan, at few words.

CAS. Well, let me have then—a whole pennyworth

CAN Ha, ha! you're a merry gentleman

CAS A penn'orth, I say

CAN Of lawn?

CAS Of lawn? ay, of lawn, a penn'orth 'Sblood, dost not hear? a whole penn'orth are you deaf?

CAN Deaf? no, sir, but I must tell you, Our wares do seldom meet such customers

CAS Nay, and you and your lawns be so squeamish, fare you well

CAN Pray stay, a word, pray, signor for what purpose is it, I beseech you?

CAS. 'Sblood, what's that to you? I'll have a pennyworth

CAN A pennyworth! why you shall I'll serve you presently

SEC. P 'Sfoot, a pennyworth, mistress!

VIO A pennyworth! call you these gentlemen?

CAS No, no, not there

CAN What then, kind gentleman?  
What, at this corner here?

CAS No, nor there neither,  
I'll have it just in the middle, or else not

CAN Just in the middle!—ha—you shall too  
what,

Have you a single penny?

CAS Yes, here's one

CAN Lend it me, I pray

FLU An excellent followed jest!

VIO What, will he spoil the lawn now?

CAN Patience, good wife

VIO Ay, that patience makes a fool of you—  
Gentlemen, you might ha' found some other citizen  
to have made a kind gull on besides my husband

CAN Pray, gentlemen, take her to be a woman,  
Do not regard her language—O, kind soul,  
Such words will drive away my customers

VIO Customers with a murrain! call you these  
customers?

CAN Patience, good wife [Cuts the lawn

VIO Pax<sup>k</sup> a' your patience!

GEO 'Sfoot, mistress, I warrant these are some  
cheating companions<sup>l</sup>

CAN Look you, gentleman, there's your ware, I  
thank you,

I have your money here, pray know my shop,

Pray let me have your custom

VIO Custom, quoth 'a?

CAN Let me take more of your money

VIO You had need so

PRO Hark in thine ear, thou'st lost an hundred  
ducats

<sup>k</sup> Pax] See note, vol II p 24

<sup>l</sup> companions] i. e. fellows

CAS Well, well, I know't is't possible that *homo*  
Should be nor man nor woman? not once mov'd,  
No, not at such an injury, not at all?  
Sure he's a pigeon, for he has no gall

FLU Come, come, you're angry, though you  
smother it,  
You're vex'd, i'faith, confess

CAN Why, gentlemen,  
Should you conceit me to be vex'd or mov'd?  
He has my ware, I have his money for't,  
And that's no argument I'm angry, no,  
The best logician cannot prove me so

FLU O, but the hateful name of a penn'orth of  
lawn!

And then cut out i' th' middle of the piece!  
Pah, I guess it by myself, ['t]would move a lamb,  
Were he a linen-draper, 'twould, i'faith

CAN Well, give me leave to answer you for that  
We are set here to please all customers,  
Their humours and their fancies, offend none  
We get by many, if we leese<sup>m</sup> by one  
May be his mind stood to no more than that,  
A penn'orth serves him and 'mongst trades 'tis  
found,

Deny a penn'orth, it may cross a pound  
O, he that means to thrive, with patient eye  
Must please the devil, if he come to buy!

FLU O wond'rous man, patient 'bove wrong or  
woe!

How blest were men, if women could be so!

CAN And to express how well my breast is  
pleas'd

And satisfied in all—George, fill a beaker

[Exit GEORGE.]

<sup>m</sup> *leese*] 1 e lose.

I'll drink unto that gentleman who lately  
Bestow'd his money with me

VIO God's my life,  
We shall have all our gains drunk out in beakers,  
To make amends for pennyworths of lawn !

*Re-enter GEORGE with beaker*

CAN Here, wife, begin you to the gentleman.

VIO. I begin to him ! *[Spills the wine]*

CAN George, fill't up again

'Twas my fault, my hand shook *[Exit GEORGE.]*

PRO How strangely this doth show,  
A patient man link'd with a waspish shrow !<sup>a</sup>

FLU A silver and gilt beaker ! I've a trick  
To work upon that beaker, sure 'twill fret him,  
It cannot choose but vex him *[Aside]*—Signor  
Castruchio,

In pity to thee, I have a concert  
Will save thy hundred ducats yet, 'twill do't,  
And work him to impatience

CAS Sweet Fluello,  
I should be bountiful to that concert.

FLU Well, 'tis enough

*Re-enter GEORGE with beaker*

CAN Here, gentleman, to you,  
I wish your custom, you're exceeding welcome

CAS I pledge you,<sup>o</sup> signor Candido — *[Drinks]*  
Here you that must receive a hundred ducats *[Drinks]*

<sup>a</sup> *shrow*] i e shrew

<sup>o</sup> *I pledge you*] "The following account of the forms prescribed in health-drinking in our author's time, is taken from *The Irish Hubbub, or the English Hue and Cry*, by Barnaby Rich, 1623, p. 24. He calls it *The Ruffingly Order of drinking Healths used by the Spendalls of this age* "He that begins

PIO I'll pledge them deep, i'faith, Castiuchio —  
Signor Fluello [Drinks]

FLU Come, play't off to me,  
I am your last man

CAN George, supply the cup  
[Exit GEORGE, who returns with beaker filled]

FLU So, so, good, honest George —  
Here, signor Candido, all this to you

CAN O, you must pardon me, I use it not

FLU Will you not pledge me then?

CAN Yes, but not that

Great love is shewn in little

FLU Blurt<sup>p</sup> on your sentences!

'Sfoot, you shall pledge me all

CAN Indeed I shall not

FLU Not pledge me? 'Sblood, I'll carry away  
the beaker then

the health hath his prescribed orders first uncovering his head, hee takes a full cup in his hand, and setting his countenance with a grave aspect, hee craves for audience silence being once obtained, hee beginnes to breath out the name peradventure of some honourable personage, that is worthy of a better regard, then to have his name polluted at so unfitting a time amongst a company of Drunkards but his health is drunke to, and he that pledgeth must likewise off with his cap, kisse his fingers, and bowing himselfe in signe of a reverent acceptance, when the Leader sees his follower thus prepared, hee sups up his broath, turnes the bottom of the cup upward, and in ostentation of his dexteritie, gives the cup a phillip to make it cry *Twango* And thus the first scene is acted The cup being newly replenished to the breadth of an haire, he that is the pledger must now beginne his part, and thus it goes round throughout the whole company, provided alwayes, by a canon set downe by the Founder, there must be three at the least still uncovered, till the health hath had the full passage which is no sooner ended, but another begins againe, and hee drinkes an Health to his *Lady of little worth*, or peradventure to his *light-hele'd mistres* ' REFD

<sup>p</sup> Blurt] An exclamation of contempt, equal to—a fig for

CAN The beaker ! O, that at your pleasure, sir

FLU Now, by this drink, I will. [*Drinks*]

CAS Pledge him, he'll do't else

FLU So I ha' done you right on my thumb-nail<sup>a</sup>

What, will you pledge me now ?

CAN You know me, sir,

I am not of that sin

FLU Why, then, farewell

I'll bear away the beaker, by this light

CAN That's as you please, 'tis very good

FLU Nay, it doth please me, and, as you say, 'tis a very good one farewell, signor Candido

Pio Farewell, Candido

CAN You're welcome, gentlemen

CAS Heart, not mov'd yet ?

I think his patience is above our wit

[*Exeunt CASTRUCHIO, FLUELLO carrying off the beaker, and PIORATTO*]

GEO I told you before, mistress, they were all cheaters

Vio Why, fool ! why, husband ! why, madman !

I hope you will not let 'em sneak away so with a silver and gilt beaker, the best in the house too — Go, fellows, make hue and cry after them

CAN Pray, let your tongue lie still, all will be well —

Come hither, George, hie to the constable,  
And in calm order wish<sup>r</sup> him to attach them,

<sup>a</sup> on my thumb-nail] In Nash's *Pierce Penniless*, a marginal note explains the words "*drinke super nagulum*" to be "a deuise of drinking new come out of Fraunce, which is, after a man hath turnd vp the bottome of the cup, to drop it on his naile and make a pearle with that is left, which if it shed and he cannot make stand on, by reason there's too much, he must drinke againe for his penance" Sig F ed 1595

<sup>r</sup> wish] i e desire



Make no great stir, because they're gentlemen,  
 And a thing partly done in merriment  
 'Tis but a size above a jest, thou knowest,  
 Therefore pursue it mildly Go, begone,  
 The constable's hard by, bring him along,  
 Make haste again [Exit GEORGE]

VIO O, you're a goodly patient woodcock, are you not now? See what your patience comes to! every one saddles you, and rides you, you'll be shortly the common stone-horse of Milan a woman's well helped up with such a meacock<sup>s</sup> I had rather have a husband that would swaddle<sup>t</sup> me thrice a-day, than such a one that will be gulled twice in half an hour O, I could burn all the wares in my shop for anger!

CAN Pray, wear a peaceful temper; be my wife, That is, be patient, for a wife and husband Share but one soul between them this being known, Why should not one soul then agree in one?

VIO. Hang your agreements! but if my beaker be gone — [Exit

*Re-enter* CASTRUCHIO, FLUELLO, PIORATTO, and  
 GEORGE

CAN O, here they come

GEO The constable, sir, let 'em come along with me, because there should be no wondering he stays at door

CAS. Constable, goodman Abra'm!<sup>u</sup>

FLU Now, signor Candido, 'sblood, why do you attach us?

<sup>s</sup> *meacock*] "i.e. a timorous, dastardly creature" REED

<sup>t</sup> *swaddle*] i.e. strap, beat soundly

<sup>u</sup> *goodman Abra'm*] A sort of cant term Bellafront applies it to Roger at p. 36

- CAS 'Sheart, attach us !  
CAN Nay, swear not, gallants ,  
Your oaths may move your souls, but not move me  
You have a silver beaker of my wife's  
FLU You say not true , 'tis guilt  
CAN Then you say true ,  
And being guilt, the guilt lies more on you  
CAS I hope you're not angry, sir  
CAN Then you hope right ,  
For I'm not angry  
PIO No, but a little mov'd  
CAN I mov'd ? 'twas you were mov'd, you were  
brought hither  
CAS But you, out of your anger and impatience,  
Caus'd us to be attach'd  
CAN Nay, you misplace it  
Out of my quiet sufferance I did that,  
And not of any wrath Had I shewn anger,  
I should have then pursu'd you with the law,  
And hunted you to shame, as many wouldlings  
Do build their anger upon feebler grounds ,  
The more's the pity ! many lose their lives  
For scarce so much coin as will hide their palm ,  
Which is most cruel Those have vexed spirits  
That pursue lives In this opinion rest,  
The loss of millions could not move my breast  
FLU. Thou art a blest man, and with peace dost  
deal ;  
Such a meek spirit can bless a commonweal  
CAN Gentlemen, now 'tis upon eating-time ,  
Pray, part not hence, but dine with me to-day  
CAS I never heard a carter yet say nay  
To such a motion I'll not be the first  
PIO Nor I  
FLU Nor I  
CAN. The constable shall bear you company—

George, call him in — Let the world say what it can,  
Nothing can drive me from a patient man

[*Exeunt*

## ACT II SCENE I

*A chamber in BELLAFRONT's house*

*Enter ROGER with a stool, cushion, looking-glass, and chafing-dish † those being set down, he pulls out of his pocket a phial with white colour in it, and two boxes, one with white, another with red paint, he places all things in order, and a candle by them, singing the ends of old ballads as he does it At last BELLAFRONT, as he rubs his cheek with the colours, whistles within*

ROG Anon, forsooth

BEL [*within*] What are you playing the rogue about?

ROG About you, forsooth, I'm drawing up a hole in your white silk stocking

BEL Is my glass there? and my boxes of complexion?

ROG Yes, forsooth, your boxes of complexion are here, I think, yes, 'tis here, here's your two complexions, and if I had all the four complexions, I should ne'er set a good face upon't Some men, I see, are born under hard-favoured planets, as well as women Zounds, I look worse now than I did before! and it makes her face glister most damnablely There's knavery in daubing, I hold my life, or else this is only female pomatum

† *chafing-dish*] "To heat the poking-irons" REED

*Enter BELLAFRONT not full ready,<sup>w</sup> without a gown, she sits down, curls her hair<sup>z</sup> with her bodkin, and colours her lips*

BEL Where's my ruff and poker,<sup>y</sup> you block-head?

ROG Your ruff, your poker, are engendering together upon the cupboard of the court, or the court-cupboard<sup>z</sup>

BEL Fetch 'em is the pox in your hams, you can go no faster? [*Strikes him*]

ROG Would the pox were in your fingers, unless you could leave fingering! catch—— [*Exit*]

BEL I'll catch you, you dog, by and by do you grumble?

*Cupid is a god as naked as my nail, [Sings]  
I'll whip him with a rod, if he my true love fail*

*Re-enter ROGER, with ruff and poker*

ROG There's your ruff, shall I poke it?

BEL Yes, honest Roger — no, stay, prithee, good boy, hold here

[*ROGER holds the glass and candle*  
[*Sings*] *Down, down, down, down, I fall down and arise,—down,—I never shall arise.*

<sup>w</sup> ready] i. e. dressed compare vol. II. pp. 57, 224, and notes

<sup>z</sup> curls her hair, &c.] This direction perhaps applies to what Bellafront is to do presently—when Roger holds the glass and candle for her

<sup>y</sup> poker] “This instrument, of which mention is frequently made in contemporary writers, is sometimes called *potting stick*, and at others a *poking stick*. It was used to adjust the plaits of ruffs, which were then generally worn by the ladies. Stowe says, that these *poking sticks* were made of wood or bone until about the 16th year of Queen Elizabeth, when they began to be made of steel,” [that they might be used hot] REED

<sup>z</sup> court-cupboard] A sort of buffet see note, vol. II. p. 506

ROG Troth, mistress, then leave the trade, if you shall never rise

BEL What trade, goodman Abra'm?<sup>a</sup>

ROG Why, that of<sup>b</sup> down and a rise, or the falling trade

BEL I'll fall with you by and by

ROG If you do, I know who shall smart for't Troth, mistress, what do I look like now?

BEL Like as you are, a panderly sixpenny rascal

ROG I may thank you for that in faith, I look like an old proverb, Hold the candle before the devil

BEL Ud's life, I'll stick my knife in your guts and<sup>c</sup> you prate to me so! What? [*Sings*

*Well met, pug, the pearl of beauty, umh, umh*  
*How now, sir knave? you forget your duty, umh, umh*  
*Marry muff,*<sup>d</sup> *sur, are you grown so dainty? fa, la,*  
*la, &c*

*Is it you, sir? the worst of twenty, fa, la, la, leera, la*  
*Pox on you, how dost thou hold my glass?*

ROG Why, as I hold your door, with my fingers

BEL Nay, pray thee, sweet honey Roger, hold up handsomely [*Sings*<sup>e</sup>

*Pretty nantons warble, &c*

We shall ha' guests to-day, I lay my little maiden-head, my nose itches so

ROG I said so too last night, when our fleas twinged me

<sup>a</sup> goodman Abra'm] See note, p 32

<sup>b</sup> of] Old eds "if" <sup>c</sup> and] i e if

<sup>d</sup> Marry muff] An expression of contempt, which frequently occurs in our early writers compare vol 1 p 258, and note

<sup>e</sup> Sings] "This word has hitherto been printed as part of the text [*"Sing pretty," &c*], but it is clearly a stage-direction, referring to the ballad *Bellafront commences*" COLLIER

BEL So, poke my ruff now My gown, my gown<sup>1</sup> have I my fall<sup>2</sup> where's my fall,<sup>2</sup> Roger?

ROG Your fall, forsooth, is behind

[*Knocking within*]

BEL God's my pittikins!<sup>3</sup> some fool or other knocks

ROG Shall I open to the fool, mistress?

BEL And all these baubles lying thus<sup>4</sup> away with it quickly —Ay, ay, knock and be damned, whosoever you be!<sup>5</sup>—So, give the fresh salmon line now, let him come ashore [*Exit ROGER*]  
He shall serve for my breakfast, though he go against my stomach.

*Enter FLUELLO, CASTRUCHIO, PIORATTO, and ROGER*

FLU Morrow, coz

CAS How does my sweet acquaintance?

PIO Save thee, little marmoset,<sup>6</sup> how dost thou, good, pretty rogue?

BEL Well, Godamercy, good, pretty rascal

FLU Roger, some light, I prithee

ROG You shall, signor, for we that live here in this vale of misery are as dark as hell [*Exit*<sup>1</sup>

CAS Good tobacco, Fluello?

FLU Smell.

PIO. It may be tickling gear, for it plays with my nose already.

<sup>1</sup> *fall*] <sup>1</sup> e. falling band, which lay flat upon the dress from the neck

<sup>2</sup> *God's my pittikins*] A corruption of *God's my pity*, an expression which Bellafront afterwards makes use of in this scene (p 40) Shakespeare puts *ods-pittikins* into the mouth of a lady of very different character see *Cymbeline*, act IV sc 2

<sup>3</sup> *marmoset*] <sup>1</sup> e monkey

<sup>4</sup> *Exit*] Old eds "*Exit for a candle*"

*Re-enter ROGER with candle*

ROG Here's another light angel,<sup>k</sup> signor

BEL What, you pied curtal,<sup>l</sup> what's that you are neighing?

ROG I say, God send us the light of heaven, or some more angels!

BEL Go fetch some wine, and drink half of it

ROG I must fetch some wine, gentlemen, and drink half of it

FLU Here, Roger

CAS No, let me send, prithee

FLU Hold, you canker-worm

ROG You shall send both, if you please, signors

Pio Stay, what's best to drink a' mornings?

ROG Hippocras,<sup>m</sup> sir, for my mistress, if I fetch it, is most dear to her

FLU Hippocras? there then, here's a teston<sup>n</sup> for you, you snake

[*They give money*]

ROG Right, sir, here's three shillings sixpence for a pottle and a manchet<sup>o</sup>

[*Exit*]

CAS Here's most Herculean tobacco ha' some, acquaintance?

BEL Faugh, not I! makes your breath stink like the piss of a fox Acquaintance, where supped you last night?

CAS At a place, sweet acquaintance, where your

<sup>k</sup> *another light angel*] Angel was a gold coin worth about 10 shillings Compare Dekker's *Satirromastix*, 1602, "I markt, by this Candle, which is none of God's Angels" Sig c

<sup>l</sup> *curtal*] i e docked horse

<sup>m</sup> *Hippocras*] A beverage composed generally of red wine, but sometimes of white, with spices and sugar, — strained through a woollen bag

<sup>n</sup> *teston*] See note, vol 1 p 258

<sup>o</sup> *manchet*] i e a roll of the finest bread

health danced the canaries,<sup>o</sup> i'faith, you should ha' been there

BEL I there among your punks<sup>1</sup> marry faugh, hang 'em, scorn't<sup>p</sup> will you never leave sucking of eggs in other folk's hens' nests?

CAS Why, in good troth, if you'll trust me, acquaintance, there was not one hen at the board, ask Fluello

FLU No, faith, coz, none but cocks, signor Malavella drunk to thee

BEL O, a pure beagle, that horseleech there?

FLU And the knight, sir Oliver Lollo, swore he would bestow a taffeta petticoat on thee, but to break his fast with thee

BEL With me? I'll choke him then, hang him, mole-catcher! it's the dreamingest snotty-nose

PIO Well, many took that Lollo for a fool, but he's a subtle fool

BEL Ay, and he has fellows of all filthy, dry-fisted knights,<sup>q</sup> I cannot abide that he should touch me

CAS Why, wench? is he scabbed?

BEL Hang him, he'll not live to be so honest, nor to the credit to have scabs about him, his betters have 'em but I hate to wear out any of his coarse knighthood, because he's made like an alderman's night-gown, faced all with cony<sup>r</sup> before, and

<sup>o</sup> *the canaries*] A quick and lively dance, frequently mentioned by our early writers "As to the air itself, it appears, by the example in the Opera of *Dioclesian* [set to music by Purcell, and containing a dance called the *Canaries*], to be a very sprightly movement of two reprises or strains, with eight bars in each," &c Hawkins's *Hist of Music*, vol iv p 391—cited by Reed

<sup>p</sup> *scorn't*] Several eds "I scorn't"

● <sup>q</sup> *of all filthy, dry fisted knights*] "A moist hand is vulgarly accounted a sign of an amorous constitution" REED

<sup>r</sup> *cony*] i e rabbit-skin



withn nothing but fox this sweet Oliver<sup>r</sup> will eat mutton till he be ready to burst, but the lean-jawed slave will not pay for the scraping of his trencher

Pro Plague him, set him beneath the salt,<sup>s</sup> and let him not touch a bit till every one has had his full cut.

FLU Lord Ello, the gentleman-usher, came into us too marry, 'twas in our cheese, for he had been to borrow money for his lord of a citizen

CAS What an ass is that lord to borrow money of a citizen !

BEL Nay, God's my pity, what an ass is that citizen to lend money to<sup>t</sup> a lord !

*Enter MATHEO and HIPPOLITO; HIPPOLITO, saluting the company as a stranger, walks off<sup>u</sup> ROGER comes in sadly behind them with a pottle-pot, and stands aloof off<sup>v</sup>*

MAT Save you, gallants Signor Fluello, exceedingly well met, as I may say

FLU Signor Matheo, exceedingly well met too, as I may say

<sup>r</sup> *sweet Oliver*] "It may be just worth noticing, that this epithet almost always accompanies the mention of this gentle rival of the mad Orlando in fame" Gifford's note on B Jonson's *Works*, vol 1 p 98

<sup>s</sup> *set him beneath the salt*] "This refers to the manner in which our ancestors were seated at their meals 'The tables being long,' says Mr Whalley, note to *Cynthia's Revels*, act 11 sc 2 [sc 1], 'the salt [1 e salt-cellar—of a very large size] was commonly placed about the middle, and served as a kind of boundary to the different quality of the guests invited Those of distinction were ranked above, the space below was assigned to the dependents or inferior relations of the master of the house'" REED

<sup>t</sup> *to*] So some eds First ed "of"

<sup>u</sup> *walks off*] 1. e retires behind

<sup>v</sup> *aloof off*] This expression is twice used by Middleton in *Michaelmas Term* (see vol 1 pp 427, 469), and its repetition

MAT And how fares my little pretty mistress?

BEL E'en as my little pretty servant, sees three court-dishes before her, and not one good bit in them —How now? why the devil standest thou so? art in a trance?

ROG Yes, forsooth

BEL Why dost not fill out their wine?

ROG Forsooth, 'tis filled out already all the wine that the signors have<sup>v</sup> bestowed upon you is cast away, a porter ran a little<sup>w</sup> at me, and so faced me down that I had not a drop

BEL I'm accursed to let such a withered arti-choke-faced rascal grow under my nose now you look like an old he-cat going to the gallows I'll be hanged if he ha' not put up the money to cony-catch<sup>x</sup> us all

ROG No, truly, forsooth, 'tis not put up yet

BEL How many gentlemen hast thou served thus?

ROG None but five hundred, besides prentices and serving-men

BEL Dost think I'll pocket it up at thy hands?

ROG Yes, forsooth, I fear you will pocket it up.

BEL Fie, fie, cut my lace, good servant, I shall ha' the mother<sup>y</sup> presently, I'm so vexed at this horse-plumb

FLU Plague, not for a scald<sup>z</sup> pottle of wine!

here is a slight confirmation (if any were needed) of the correctness of Henslowe's statement vide p 3

<sup>v</sup> *signors have*] First two eds "signior" Others, "signiors" All, "has."

<sup>w</sup> *little*] Spelt in the first two eds "litle" therefore qy "tlt?"

<sup>x</sup> *cony-catch*] See note, p 16

<sup>y</sup> *mother*] i e hysterical passion

<sup>z</sup> *scald*] i e paltry see note, p 15

MAT Nay, sweet Bellafront, for a little pig's wash!

CAS Here, Roger, fetch more [*Gives money to ROGER*]—A mischance, i'faith, acquaintance

BEL Out of my sight, thou ungodly, puritanical creature!

ROG For the t'other pottle? yes, forsooth

BEL Spill that too [*Exit ROGER*]—What gentleman<sup>a</sup> is that, servant? your friend?

MAT Gods so, a stool, a stool! If you love me, mistress, entertain this gentleman respectfully,<sup>b</sup> and bid him welcome

BEL He's very welcome —Pray, sir, sit

HIP Thanks, lady

FLU Count Hippolito, is't not? Cry you mercy, signor, you walk here all this while, and we not heard you! Let me bestow a stool upon you, beseech you, you are a stranger here, we know the fashions a' th' house

CAS Please you be here, my lord? [*Offers tobacco*]

HIP No, good Castruchio

FLU You have abandoned the court, I see, my lord, since the death of your mistress well, she was a delicate piece—Beseech you,<sup>c</sup> sweet, come, let us serve under the colours of your acquaintance still for all that—Please you to meet here at the<sup>d</sup> lodging of my coz, I shall bestow a banquet upon you

HIP I never can deserve this kindness, sir  
What may this lady be whom you call coz?

FLU Faith, sir, a poor gentlewoman, of passing

<sup>a</sup> *What gentleman*] Here the last editor of Dodsley inserted a stage-direction, "*Enter Hippolito*," which he says is absolutely necessary but see note, p 40

<sup>b</sup> *respectively*] i e respectfully compare vol 1 p 425

<sup>c</sup> *Beseech you*, &c] Bellafront, I suppose, having shewn some displeasure at the commendation of Infelice.

<sup>d</sup> *the*] Old eds "my"

good carriage, one that has some suits in law, and lies here in an attorney's house

HIP Is she married?

FLU Ha, as all your punks are, a captain's wife  
or so never saw her before, my lord?

HIP Never, trust me a goodly creature!

FLU By gad, when you know her as we do, you'll swear she is the prettiest, kindest, sweetest, most bewitching, honest ape under the pole a skin, your satin is not more soft, nor lawn whiter

HIP Belike, then, she's some sale courtesan

FLU Troth, as all your best faces are, a good wench

HIP Great pity that she's a good wench

MAT Thou shalt ha', i'faith, mistress—How now, signors? what, whispering?—Did not I lay a wager I should take you, within seven days, in a house of vanity?

HIP You did, and I beshrew your heart, you've won

MAT How do you like my mistress?

HIP Well, for such a mistress, better, if your mistress be not your master—I must break manners, gentlemen, fare you well

MAT 'Sfoot, you shall not leave us

BEL The gentleman likes not the taste of our company

FLU  
CAS, &c } Beseech you, stay

HIP Trust me, my affairs beckon for me, pardon me

MAT Will you call for me half an hour hence here?

HIP Perhaps I shall

MAT Perhaps? faugh! I know you can swear to me you will

HIP Since you will press me, on my word, I will

BEL What sullen picture is this, servant? [Exit

MAT It's count Hippolito, the brave count

PIO As gallant a spirit as any in Milan, you sweet Jew

FLU O, he's a most essential gentleman, coz!

CAS Did you never hear of count Hippolito, acquaintance?<sup>d</sup>

BEL Marry muff<sup>e</sup> a' your counts, and<sup>f</sup> be no more life in 'em

MAT He's so malcontent, sirrah<sup>g</sup> Bellafront — And<sup>f</sup> you be honest gallants, let's sup together, and have the count with us — thou shalt sit at the upper end, punk

BEL Punk? you soused gurnet!<sup>h</sup>

MAT King's truce come, I'll bestow the supper to have him but laugh

CAS He betrays his youth too grossly to that tyrant melancholy

MAT All this is for a woman

BEL A woman? some whore! what sweet jewel is't?

PIO Would she heard you!

FLU Troth, so would I

CAS. And I, by heaven

BEL Nay, good servant, what woman?

MAT Pah!

BEL Prithce, tell me, a buss, and tell me: I warrant he's an honest fellow, if he take on thus for a wench good rogue, who?

<sup>d</sup> *Hippolito, acquaintance*] Old eds "Hippolitos acquaintance"

<sup>e</sup> *Marry muff*] See note, p 36 <sup>f</sup> *and*] i e if

<sup>g</sup> *sirrah*] Often applied to women compare vol II p 491

<sup>h</sup> *you soused gurnet*] "An appellation of contempt very frequently employed in the old comedies" REED

MAT By th' lord, I will not, must not, faith, mistress — Is't a match, sirs? this night at th' Antelope, ay, for there's best wine and good boys

FLU }  
CAS } It's done, at th' Antelope  
PIO }

BEL I cannot be there to-night

MAT Cannot? by th' lord, you shall

BEL By the lady, I will not shaall!<sup>h</sup>

FLU Why, then, put it off till Friday wu't come then, coz?

BEL Well

*Re-enter ROGER*

MAT You're the waspishest ape! — Roger, put your mistress in mind to sup with us on Friday next — You're best come like a madwoman, without a band, in your waistcoat,<sup>1</sup> and the linings of your kirtle outward, like every common hackney that steals out at the back gate of her sweet knight's lodging

BEL. Go, go, hang yourself!

CAS It's dinner-time, Matheo, shall's hence?

MAT }  
FLU } Yes, yes — Farewell, wench.  
PIO }

BEL. Farewell, boys [*Exeunt all except BELLA-FRONT and ROGER*] — Roger, what wine sent they for?

ROG Bastard wine,<sup>j</sup> for if it had been truly be-

<sup>h</sup> *shaall*] So spelt in the first two eds, to mark the prolonged emphasis

<sup>1</sup> *in your waistcoat*] i. e. (as Nares rightly explains the passage, *Gloss* in v) in that alone, without a gown or upper dress Low prostitutes were generally so attired, and were hence called *waistcoateers*

<sup>j</sup> *Bastard wine*] In a note, vol II p 347, I have said that bastard was "a sweet *Spanish* wine" "That it was a sweetish wine, there can be no doubt, and that it came from some

gotten, it would not ha' been ashamed to come in  
Here's six shillings, to pay for nursing the bastard

BEL A company of rooks! O good, sweet  
Roger, run to the poulter's,<sup>1</sup> and buy me some fine  
larks!

ROG No woodcocks?

BEL Yes, faith, a couple, if they be not dear

ROG I'll buy but one, there's one<sup>k</sup> already here  
[Exit

*Re-enter HIPPOLITO*

HIP Is the gentleman my friend departed, mistress?

BEL His back is but new turn'd, sir

HIP Fare you well

BEL I can direct you to him

HIP Can you, pray?

BEL If you please, stay, he'll not be absent long

HIP I care not much

BEL Pray sit, forsooth

HIP I'm hot [Lays aside his sword

If I<sup>l</sup> may use your room, I'll rather walk

BEL At your best pleasure—Whew—some rubbers there!

HIP Indeed, I'll none, indeed I will not thanks  
Pretty fine lodging I perceive my friend  
Is old in your acquaintance

BEL Troth, sir, he comes

As other gentlemen, to spend spare hours

of the countries which border the Mediterranean, appears equally certain," observes Henderson, who supposes that it approached to the muscadel wine in flavour, and was made from a *bastard* species of muscadine grape *Hist of Wines*, pp. 290-1

<sup>1</sup> *poulter's*] i. e. poulterer's

<sup>k</sup> *one*] He means Hippolito *woodcock* was a cant term for a foolish fellow

<sup>l</sup> *I*] So several eds. Not in first ed

If yourself like our roof, such as it is,  
Your own acquaintance may be as old as his

HIP Say I did like, what welcome should I find?

BEL Such as my present fortunes can afford

HIP But would you let me play Matheo's part?

BEL What part?

HIP Why, embrace you, dally with you, kiss  
Faith, tell me, will you leave him, and love me?

BEL I am in bonds to no man, sir

HIP Why then

You're free for any man, if any, me  
But I must tell you, lady, were you mine,  
You should be all mine, I could brook no sharers,  
I should be covetous, and sweep up all,  
I should be pleasure's usurer, faith, I should

BEL O fate!

HIP Why sigh you, lady? may I know?

BEL 'Twas never been my fortune yet to single  
Out that one man whose love could fellow mine,  
As I have ever wish'd it O my stars!  
Had I but met with one kind gentleman  
That would have purchas'd sin alone to himself  
For his own private use, although scarce proper,<sup>1</sup>  
Indifferent handsome, meetly legg'd and thigh'd,  
And my allowance reasonable, i'faith,  
According to my body, by my troth,  
I would have been as true unto his pleasures,  
Yea and as loyal to his afternoons,  
As ever a poor gentlewoman could be

HIP This were well now to one but newly  
fledg'd,

And scarce a day old in this subtle world,  
'Twere pretty art, good bird-lime, cunning net  
But come, come, faith, confess, how many men

<sup>1</sup> *proper*] i. e. personable



Have drunk this self same protestation  
From that red 'ticing lip?

BEL Indeed, not any

HIP *Indeed*, and blush not?

BEL No, in truth, not any

HIP Indeed? in truth?—how warily you swear!

'Tis well, if ill it be not, yet had I

The ruffian in me, and were drawn before you

But in light colours, I do know indeed,

You could not swear *indeed*, but thunder oaths

That should shake heaven, drown the harmonious  
spheres,

And pierce a soul that lov'd her maker's honour  
With horror and amazement

BEL Shall I swear?

Will you believe me then?

HIP Worst then of all,

Our sins by custom seem at last but small

Were I but o'er your threshold, a next man,

And after him a next, and then a fourth,

Should have this golden hook and lascivious bait

Thrown out to the full length Why, let me tell you,

I ha' seen letters sent from that white hand,

Tuning such music to Matheo's ear

BEL Matheo? that's true, but, believe it, I

No sooner had laid hold upon your presence,

But straight mine eye convey'd you to my heart

HIP O, you cannot feign with me! Why, I  
know, lady,

This is the common passion of you all,

To hook in a kind gentleman, and then

Abuse his coin, conveying it to your lover,

And in the end you shew him a French trick,

And so you leave him, that a coach may run

Between his legs for breadth

BEL O, by my soul,

Not I ! therein I'll prove an honest whore,  
In being true to one, and to no more

HIP If any be dispos'd to trust your oath,  
Let him, I'll not be he I know you feign  
All that you speak, ay, for a mingled harlot  
Is true in nothing but in being false  
What, shall I teach you how to loathe yourself,  
And mildly too, not without sense or reason ?

BEL I am content, I would fain loathe myself,  
If you not love me

HIP Then if your gracious blood  
Be not all wasted, I shall assay to do't  
Lend me your silence and attention  
You have no soul, that makes you weigh so light,  
Heaven's treasure bought it,  
And half-a-crown hath sold it, for your body  
Is like the common-shore, that still receives  
All the town's filth, the sin of many men  
Is within you and thus much I suppose,  
That if all your committers stood in rank,  
They'd make a lane, in which your shame might  
dwell,

And with their spaces reach from hence to hell  
Nay, shall I urge it more ? there have<sup>m</sup> been known  
As many by one harlot maim'd and dismember'd  
As would ha' stuff'd an hospital this I might  
Apply to you, and perhaps do you right  
O, you're as base as any beast that bears !  
Your body is e'en hir'd, and so are theirs .  
For gold and sparkling jewels, if he can,  
You'll let a Jew get you with Christian ,  
Be he a Moor, a Tartar, though his face  
Look uglier than [doth] a dead man's skull ,  
Could the devil put on a human shape,

<sup>m</sup> have] Old eds "has"

If his purse shake out crowns, up then he gets  
 Whores will be rid to hell with golden bits  
 So that you're crueller than Turks, for they  
 Sell Christians only, you sell yourselves away  
 Why, those that love you hate you, and will term  
 you

Liquorish damnation, wish themselves half-sunk  
 After the sin is laid out, and e'en curse  
 Then fruitless riot, for what one begets,  
 Another poisons, lust and murder hit  
 A tree being often shook, what fruit can knit?

BEL O me unhappy!

HIP I can vex you more

A harlot is like Dunkirk, true to none,  
 Swallows both English, Spanish, fulsome Dutch,  
 Back<sup>m</sup>-door'd Italian, last of all, the French,  
 And he sticks to you, faith, gives you your diet,  
 Brings you acquainted first with monsieur doctor,  
 And then you know what follows

BEL Misery,

Rank, stinking, and most loathsome misery!

HIP Methinks a toad is happier than a whore,  
 That with one poison swells, with thousands more  
 The other stocks her veins Harlot? fie, fie!  
 You are the miserablest creatures breathing,  
 The very slaves of nature, mark me else  
 You put on rich attires, others' eyes wear them,  
 You eat but to supply your blood with sin,  
 And this strange curse e'en haunts you to your  
 graves,

From fools you get, and spend it upon slaves  
 Like bears and apes, you're baited and shew tricks  
 For money, but your bawd the sweetness licks  
 Indeed, you are their journeywomen, and do  
 All base and damn'd works they list set you to,

<sup>m</sup> Back] Old eds. "Black"

So that you ne'er are rich for do but shew me,  
 In present memory or in ages past,  
 The fairest and most famous courtesan,  
 Whose flesh was dear'st, that rais'd the price of sin  
 And held it up, to whose intemperate bosom  
 Princes, earls, lords—the worst has been a knight,  
 The mean'st a gentleman—have offer'd up  
 Whole hecatombs of sighs, and rain'd in showers  
 Handfuls of gold, yet for all this, at last  
 Diseases suck'd her marrow, then grew so poor,  
 That she has begg'd e'en at a beggar's door  
 And (wherein heaven has a finger) when this idol  
 From coast to coast has leap'd on foreign shores,  
 And had more worship than th' outlandish whores,  
 When several nations have gone over her,  
 When for each several city she has seen,  
 Her maidenhead has been new, and been sold dear,  
 Did live well there, and might have died unknown  
 And undefam'd, back comes she to her own,  
 And there both miserably lives and dies,  
 Scorn'd even of those that once ador'd her eyes,<sup>n</sup>

<sup>n</sup> *ador'd her eyes*] “ In a pamphlet attributed to Robert Greene, called *Theeves falling out Truemen come by their goods*, printed in 1615, and probably earlier, there is a story entitled ‘The Conversion of an English Curtezan,’ which, in some points, bears a resemblance to a main incident in this play. Her conversion is wrought by a young man who visits her as in ‘the way of her trade’ at his request she takes him into a dark loft, under pretence that he cannot bear to commit ‘the act of sin’ in the light, but still the day peeps in through a hole in the roof on his complaining that it was not quite dark, she replies, that ‘none but God could see them’ Hence he takes occasion to read her a lecture very similar to that of Hippolito in Dekker ‘Oh! thou art made beautiful, fair, and well formed, and wilt thou then by thy filthy lust make thy body, which if thou be honest is the temple of God, the habitation of the Devil?’ In one place he says,—‘But suppose while thou art young thou art favoured of thy companions, when thou waxest old, and that thy beauty is faded, then thou

As if her fatal-circled life thus ran,—  
 Her pride should end there where it first began  
 What, do you weep to hear your story read?  
 Nay, if you spoil your cheeks, I'll read no more

BEL O yes,<sup>n</sup> I pray, proceed!  
 Indeed 'twill do me good to weep, indeed!

HIP To give those tears a relish, this I add  
 You're like the Jews scatter'd, in no place certain,  
 Your days are tedious, your hours burdensome,  
 And were't not for full suppers, midnight revels,  
 Dancing, wine, riotous meetings, which do drown  
 And bury quite in you all virtuous thoughts,  
 And on your eyelids hang so heavily  
 They have no power to look so high as heaven,  
 You'd sit and muse on nothing but despair,  
 Curse that devil lust that so burns up your blood,  
 And in ten thousand shivers break your glass  
 For his temptation Say you taste delight,  
 To have a golden gull from rise to set  
 To mete<sup>o</sup> you in his hot luxurious<sup>p</sup> arms,  
 Yet your nights pay for all I know you dream  
 Of warrants, whips, and beadles, and then start  
 At a door's windy creak, think every weasel  
 To be a constable, and every rat  
 A long-tail'd officer Are you now not slaves?  
 O, you've damnation without pleasure for it!  
 Such is the state of harlots To conclude  
 When you are old, and can well paint no more,  
 You turn bawd, and are then worse than before  
 Make use of this farewell

BEL O, I pray, stay!

shalt be loathed and despised even of them that professed most  
 love unto thee' After she has been thoroughly reformed, he  
 marries her" COLLIER

<sup>n</sup> O yes, &c ] An imperfect couplet see notes, vol 1 p 424,  
 vol 11 pp 7, 307 <sup>o</sup> mete] 1 e measure, embrace

<sup>p</sup> luxurious] 1 e lascivious

HIP IP see Matheo comes not time hath ban'd  
me  
Would all the harlots in the town had heard me ' [Exit

BEL Stay yet a little longer ! No ? quite gone ?  
Curs'd be that minute—for it was no more,  
So soon a maid is chang'd into a whore—  
Wherein I first fell ! be it for ever black !  
Yet why should sweet Hippolito shun mine eyes ?  
For whose true love I would become pure-honest,  
Hate the world's mixtures and the smiles of gold  
Am I not fair ? why should he fly me then ?  
Fair creatures are desir'd, not scorn'd of men  
How many gallants have drunk healths to me  
Out of their dagger'd arms,<sup>a</sup> and thought them blest,  
Enjoying but mine eyes at prodigal feasts !  
And does Hippolito detest my love ?  
O sure their heedless lusts but flatter'd me !  
I am not pleasing, beautiful, nor young  
Hippolito hath spied some ugly blemish,  
Eclipsing all my beauties, I am foul  
Harlot ? ay, that's the spot that taints my soul  
What, has he left his weapon here behind him,  
And gone forgetful ? O fit instrument<sup>r</sup>  
To let forth all the poison of my flesh !  
Thy master hates me 'cause my blood hath rang'd,  
But when 'tis forth, then he'll believe I'm chang'd

*As she is about to stab herself re-enter HIPPOLITO*

HIP Mad woman, what art doing ?

BEL Either love me,

<sup>p</sup> I ] So ed 1605 Not in other eds

<sup>a</sup> dagger'd arms ] See note, vol II p 99

<sup>r</sup> What, has he left his weapon here behind him,  
And gone forgetful ? O fit instrument ] Ed 1605 has only

" His weapon left heere ? O fit instrument "



VIO Ay, there's the sweet youth, God bless him !

FUS And how is't, cousin ? and how, how is't, thou squall ?<sup>u</sup>

VIO Well, cousin how fare you ?

FUS How fare I ? troth, for sixpence a-meal, wench, as well as heart can wish, with calves' chaldrons<sup>v</sup> and chitterlings, besides, I have a punk after supper, as good as a roasted apple

CAN Are you my wife's cousin ?

FUS I am, sir what hast thou to do with that ?

CAN O, nothing, but you're welcome

FUS The devil's dung in thy teeth ! I'll be welcome whether thou wilt or no, I —What ring's this, coz ? very pretty and fantastical, i'faith, let's see it

VIO Pooh ! nay, you wrench my finger

FUS I ha' sworn I'll ha't, and I hope you will not let my oaths be cracked in the ring,<sup>w</sup> will you ? [*Seizes the ring*] —I hope, sir, you are not maliciously<sup>x</sup> at this, for all your great looks are you angry ?

CAN Angry ? not I, sir nay, if she can part So easily with her ring, 'tis with my heart

GEO Suffer this, sir, and suffer all a whoreson gull to —

CAN Peace, George when she has reap'd what I have sown,

She'll say one grain tastes better of her own  
Than whole sheaves gather'd from another's land  
Wit's never good till bought at a dear hand,

<sup>u</sup> *squall*] This word, which seems to be equivalent to wench, is, by no means common Middleton uses it several times (see, for instance, vol 1 p 431), and its occurrence here is another proof (see note, p 40) that he was concerned in the composition of the present drama

<sup>v</sup> *chaldrons*] Or *chaudrons*—i e particular entrails

<sup>w</sup> *cracked in the ring*] See note, vol 11 p 253

<sup>x</sup> *malicholly*] A corruption of *melancholy*



GEO But in the mean time she makes an ass of somebody

SEC P See, see, see, sir, as you turn your back they do nothing but kiss

CAN No matter, let 'em when I touch her lip I shall not feel his kisses,<sup>x</sup> no, nor miss Any of her lip no harm in kissing is Look to your business, pray, make up your wares

FUS Troth, coz, and well remembered, I would thou wouldst give me five yards of lawn, to make my punk some falling-bands<sup>y</sup> a' the fashion, three falling one upon another, for that's the new edition now she's out of linen horribly too, troth, sha's never a good smock to her back neither, but one that has a great many patches in't, and that I'm fain to wear myself for want of shift too prithee, put me into wholesome napery,<sup>z</sup> and bestow some clean commodities upon us

VIO Reach me those cambrics and the lawns hither

CAN What to do, wife ? To lavish out my goods upon a fool ?

FUS Fool ? 'Snails, eat the fool, or I'll so batter your crown that it shall scarce go for five shillings

<sup>x</sup> — *when I touch her lip*  
*I shall not feel his kisses*] "Imitated by Shakespeare in *Othello*, act III sc 3

'I slept the next night well, was free and merry,  
*I found not Cassio's kisses on her lips*,'" REED

If there be any imitation in the case, I believe it to be on the part of Dekker or Middleton Malone ultimately assigned the production of *Othello* to 1604, having ascertained (on what evidence we know not) that it was acted in that year but if it be imitated in the present passage, it must have been produced at an earlier period see p 3

<sup>y</sup> *falling-bands*] Or *falls* see note, p 37

<sup>z</sup> *napery*] i e linen

SEC P Do you hear, sir ? you're best be quiet,  
and say a fool tells you so

FUS Nails, I think so, for thou tellest me

CAN Are you angry, sir, because I nam'd the  
fool ?

Trust me, you are not wise, in mine own house  
And to my face to play the antic thus  
If you'll needs play the madman, choose a stage  
Of lesser compass, where few eyes may note  
Your action's error, but if still you miss,  
As here you do, for one clap, ten will hiss

FUS Zounds, cousin, he talks to me as if I were  
a scurvy tragedian !

SEC P Sirrah George, I ha' thought upon a  
device, how to break his pate, beat him soundly,  
and ship him away

GEO Do't

SEC P I'll go in, pass thorough the house, give  
some of our fellow-prentices the watch-word when  
they shall enter, then come and fetch my master in  
by a wile, and place one in the hall to hold him in  
conference whilst we cudgel the gull out of his  
coxcomb

GEO Do't, away, do't [*Exit Second Prentice*

VIO Must I call twice for these cambrics and  
lawns ?

CAN Nay, see, you anger her, George, prithee,  
despatch

FIRST P Two of the choicest pieces are in the  
warehouse, sir

CAN Go fetch them presently

FUS Ay, do, make haste, sirrah

[*Exit First Prentice*

CAN Why were you such a stranger all this  
while,  
Being my wife's cousin ?

FUS. Stranger ? no, sir, I'm a natural Milaner born

CAN I perceive still it is your natural guise  
To mistake me but you're welcome, sir, I much  
Wish your acquaintance

FUS My acquaintance ? I scorn that, i'faith I  
hope my acquaintance goes in chains of gold three  
and fifty times double —you know who I mean,  
coz, the posts of his gate are a-painting too <sup>a</sup>

*Re-enter Second Prentice*

SEC P Signor Pandulfo the merchant desires  
conference with you

CAN Signor Pandulfo ? I'll be with him straight  
Attend your mistress and the gentleman [*Exit*

VIO When do you shew those pieces ?

FUS Ay, when do you shew those pieces ?

PRENTICES [*within*] <sup>b</sup> Presently, sir, presently, we  
are but charging them

FUS Come, sirrah, you flat-cap,<sup>c</sup> where be these  
whites ?

*Re-enter First Prentice, with pieces*

GEO Flat-cap ? hark in your ear, sir, you're a  
flat fool, an ass, a gull, and I'll thrum you —do  
you see this cambric, sir ?

FUS 'Sfoot, coz, a good jest, did you hear him ?  
he told me in my ear I was a *flat fool, an ass, a*

<sup>a</sup> *the posts of his gate are a-painting too*] “ i e he will soon  
be sheriff At the door of that officer large posts, on which  
it was customary to stick proclamations, were always set up ”  
STEEVENS

<sup>b</sup> *Prentices within*] Old eds here and afterwards, “ *Omnes* ”

<sup>c</sup> *flat-cap*] The citizens of London, both masters and jour-  
neymen, continued to wear flat round caps long after they  
had ceased to be fashionable, and were hence in derision  
termed *flat-caps*.

*gull, and I'll thrum you — do you see this cambric, sir?*

VIO What, not my men, I hope?

FUS No, not your men, but one of your men, i'faith

FIRST P I pray, sir, come hither what say you to this? here's<sup>c</sup> an excellent good one

FUS Ay, marry, this likes<sup>d</sup> me well, cut me off some half-score yards

SEC P Let your whores cut, you're an impudent coxcomb, you get none, and yet I'll thrum you — a very good cambric, sir

FUS Again, again, as God judge me! sfoot, coz, they stand thrumming here with me all day, and yet I get nothing

FIRST P A word, I pray, sir, you must not be angry, prentices have hot bloods, young fellows — what say you to this piece? look you, 'tis so delicate, so soft, so even, so fine a thread, that a lady may wear it

FUS 'Sfoot, I think so, if a knight marry my punk, a lady shall wear it cut me off twenty yards, thou'rt an honest lad

FIRST P Not without money, gull, and I'll thrum you too

PRENTICES [*within*] Gull, we'll thrum you!

FUS O lord, sister, did you not hear something cry thrum? zounds, your men here make a plain ass of me

VIO What, to my face so impudent?

GEO Ay, in a cause so honest, we'll not suffer Our master's goods to vanish moneyless

VIO You will not suffer them!

SEC P No, and you may blush,

<sup>c</sup> *here's*] So ed 1605 Other eds 'here'

<sup>d</sup> *likes*] 1 e pleases

In going about to vex so mild a breast  
As is our master's

VIO Take away those pieces,  
Cousin, I give them freely

FUS Mass, and I'll take 'em as freely

GEO, FIRST AND SEC P, AND OTHER PRENTICES  
RUSHING IN We'll make you lay 'em down again  
more freely

[*They all attack FUSTIGO with their clubs*

VIO Help, help! my brother will be murdered

*Re-enter CANDIDO*

CAN How now, what coil is here? forbear, I say!  
[*Exeunt all the Prentices except the First  
and Second*

GEO He calls us flat-caps, and abuses us

CAN Why, sirs, do such examples flow from me?

VIO They're of your keeping sir—Alas, poor  
brother!

FUS I'faith, they ha' peppered me, sister, look,  
dost not spin? call you these prentices? I'll ne'er  
play at cards more when clubs is trump I have a  
goodly coxcomb, sister, have I not?

CAN Sister, and brother? brother to my wife?

FUS If you have any skill in heraldry, you may  
soon know that, break but her pate, and you shall  
see her blood and mine is all one

CAN A surgeon! run, a surgeon! [*Exit First  
Prentice*]—Why then wore you  
That forged name of cousin?

FUS Because it's a common thing to call coz<sup>e</sup>  
and ningle<sup>f</sup> now-a-days all the world over

<sup>e</sup> *to call coz*] This passage, and what Fustigo says to the  
same purpose, p 15, seem to confirm my remark on the word  
*cousin*, vol 1 p 499

<sup>f</sup> *ingle*] i e bosom friend see note, vol. II. p 498—So  
ed 1605 Other eds "mingle"

CAN Cousin!

A name of much deceit, folly, and sin,  
For under that common, abused word,  
Many an honest-temper'd citizen  
Is made a monster, and his wife train'd out  
To foul adulterous action, full of fraud  
I may well call that word a city's bawd

FUS Troth, brother, my sister would needs ha'  
me take upon me to gull your patience a little,  
but it has made double gules<sup>s</sup> on my comb

VIO What, playing the woman? blabbing now,  
you fool?

CAN O, my wife did but exercise a jest  
Upon your wit

FUS 'Sfoot, my wit bleeds for't, methinks

CAN Then let this warning more of sense afford,  
The name of cousin is a bloody word

FUS I'll ne'er call coz again whilst I live, to  
have such a coil about it this should be a coronation-day, for my head runs claret lustily [*Exit*

CAN Go, wish<sup>h</sup> the surgeon to have great respect—  
[*Exit Second Prentice*]

*Enter an Officer*

How now, my friend? what, do they sit to-day?

OFF Yes, sir, they expect you at the senate-house

CAN I thank your pains, I'll not be last man  
there — [*Exit Officer*]

My gown, George; go, my gown [*Exit GEORGE.*]

—A happy land,

Where grave men meet each cause to understand,  
Whose consciences are not cut out in bribes

<sup>s</sup> *gules*] i e red—an heraldic term

<sup>h</sup> *wish*] i e desire

To gull the poor man's right, but in even scales  
 Peize<sup>1</sup> rich and poor, without corruption's veils —

*Re-enter GEORGE*

Come, where's the gown?

GEO I cannot find the key, sir

CAN Request it of your mistress

VIO Come not to me for any key,  
 I'll not be troubled to deliver it

CAN Good wife, kind wife, it is a needful trouble,  
 But for my gown

VIO Moths swallow down your gown!  
 You set my teeth on' edge with talking on't

CAN Nay, prithee, sweet,—I cannot meet with-  
 out it,

I should have a great fine set on my head

VIO Set on your coxcomb, tush, fine me no  
 fines!

CAN Believe me, sweet, none greets the senate-  
 house

Without his robe of reverence,—that's his gown

VIO Well, then, you're like to cross that custom  
 once,

You get nor key nor gown, and so depart —  
 This trick will vex him sure, and fret his heart

*[Aside, and exit*

CAN Stay, let me see, I must have some device,—  
 My cloak's too short, fie, fie, no cloak will do't,  
 It must be something fashion'd like a gown,  
 With my arms out —O, George, come hither, George,  
 I prithee, lend me thine advice

GEO Troth, sir,  
 Were't any but you, they would break open chest

<sup>1</sup> *Peize*] 1 e weigh

<sup>2</sup> *on*] So ed 1635 Other eds "an"

CAN O no ' break open chest ? that's a thief's office ,

Therein you counsel me against my blood ,  
 'Twould shew impatience that any meek means  
 I would be glad to embrace Mass, I have got it  
 Go, step up, fetch me down one of the carpets,<sup>j</sup>  
 The saddest-colour'd carpet, honest George ,  
 Cut thou a hole i' th' middle for my neck,  
 Two for mine arms Nay, prithee, look not strange

GEO I hope you do not think, sir, as you mean

CAN Prithee, about it quickly, the hour chides me

Warily, George, softly, take heed of eyes

[Exit GEORGE

Out of two evils he's accounted wise  
 That can pick out the least the fine impos'd  
 For an ungowned senator is about  
 Forty cruzadoes,<sup>k</sup> the carpet not 'bove four  
 Thus have I chosen the lesser evil yet,  
 Preserv'd my patience, foil'd her desperate wit

*Re-enter GEORGE with carpet*

GEO Here, sir, here's the carpet

CAN O, well done, George ' we'll cut it just i' th' midst

[They cut the carpet

'Tis very well, I thank thee help it on

GEO It must come over your head, sir, like a wench's petticoat.

[Helping to put it on

<sup>j</sup> carpets] i e table-covers see note, vol 1 p 385

<sup>k</sup> cruzadoes] "A cruzado is a Portuguese coin, struck under Alphonsus V about the year 1457, at the time when Pope Calixtus sent thither a bull for a croisade against the infidels It had its name from a cross which it bears on one side, the arms of Portugal being on the other The value of it is 40 French sols, or upwards of 2s 10d sterling" REED It varied in value at different times



CAN Thou'rt in the right, good George, it must indeed

Fetch me a nightcap, for I'll gird it close,  
As if my health were queasy, 'twill shew well  
For a rude, careless nightgown, will't not, think'st?

GEO Indifferent well, sir, for a nightgown, being  
girt and plaited

CAN Ay, and a nightcap on my head

GEO That's true, sir, I'll run and fetch one, and  
a staff [Exit

CAN For thus they cannot choose but conster<sup>k</sup> it  
One that is out of health takes no delight,  
Wears his apparel without appetite,  
And puts on heedless raiment without form.—

*Re-enter GEORGE with nightcap and staff*

So, so, [puts on the nightcap] kind George, be  
secret now, and, prithee,  
Do not laugh at me till I'm out of sight

GEO I laugh? not I, sir

CAN Now to the senate-house  
Methinks I'd rather wear, without a frown,  
A patient carpet than an angry gown [Exit

GEO Now looks my master just like one of our  
carpet knights,<sup>l</sup> only he's somewhat the honestest  
of the two

*Re-enter VIOLA*

VIO What, is your master gone?

GEO Yes, forsooth, his back is but new turned

<sup>k</sup> conster] i e construe

<sup>l</sup> carpet knights] On these words Reed has a note of formidable length, and very little to the purpose *Carpet knights* (repeatedly mentioned with great contempt by our early writers) were knights dubbed on a carpet, not on the field of battle,—on occasion of public festivities, not after a victory See Gifford's note on Massinger's *Works*, vol iii p 47 ed 1813

VIO And in his cloak? did he not vex and swear?

GEO [*aside*] No, but he'll make you swear anon — No, indeed, he went away like a lamb

VIO Key, sink to hell! still patient, patient still? I am with child<sup>1</sup> to vex him Prithee, George, If e'er thou look'st for favour at my hands, Uphold one jest for me

GEO Against my master?

VIO 'Tis a mere jest, in faith say, wilt thou do't?

GEO Well, what is't?

VIO Here, take this key, thou know'st where all things lie,  
Put on thy master's best apparel, gown,  
Chain, cap, ruff, every thing, be like himself,  
And, 'gainst his coming home, walk in the shop,  
Feign the same carriage and his patient look  
'Twill breed but a jest, thou know'st speak, wilt thou?

GEO 'Twill wrong my master's patience

VIO Prithee, George —

GEO Well, if you'll save me harmless, and put me under covert barn,<sup>m</sup> I am content to please you, provided it may breed no wrong against him

VIO No wrong at all here, take the key, be gone  
If any vex him, this, if not this, none [*Exeunt.*]

<sup>1</sup> *I am with child*] i e I long greatly

<sup>m</sup> *covert barn*] See note, vol 1 p 370

## SCENE II

*An outer Apartment in BELLAFRONT'S House*

*Enter MISTRESS FINGERLOCK and ROGER*

MIS F O Roger, Roger, where's your mistress, where's your mistress? there's the finest, neatest gentleman at my house, but newly come over O where is she, where is she, where is she?

ROG My mistress is abroad, but not amongst 'em my mistress is not the whore now that you take her for.

MIS F How? is she not a whore? do you go about to take away her good name, Roger? you are a fine pander indeed!

ROG I tell you, madonna Fingerlock, I am not sad for nothing, I ha' not eaten one good meal this three and thirty days I had wont to get sixteen pence by fetching a pottle of hippocras,<sup>a</sup> but now those days are past we had as good doings, madonna Fingerlock, she within doors, and I without, as any poor young couple in Milan

MIS F God's my life, and is she changed now?

ROG I ha' lost by her squeamishness more than would have builded twelve bawdy-houses

MIS F And had she no time to turn honest but now? what a vile woman is this! twenty pound a-night, I'll be sworn, Roger, in good gold and no silver why, here was a time! if she should ha' picked out a time, it could not be better gold enough stirring, choice of men, choice of hair, choice of beards, choice of legs, and choice of every, every, every thing it cannot sink into my head that she should be such an ass, Roger, I never believe it

<sup>a</sup> *hippocras*] See note, p 38

ROG. Here she comes now

*Enter BELLAFRONT*

MIS F O sweet madonna, on with your loose gown,<sup>o</sup> your felt,<sup>p</sup> and your feather ! there s the sweetest, properest,<sup>a</sup> gallantest gentleman at my house, he smells all of musk and ambergrise, his pocket full of crowns, flame-coloured doublet, red satin hose,<sup>r</sup> carnation silk stockings, and a leg and a body,—O !

BEL Hence thou, our sex's monster, poisonous bawd,  
Lust's factor and damnation's orator,  
Gossip of hell ! Were all the harlots' sins,  
Which the whole world contains, number'd together,  
Thine far exceeds them all of all the creatures  
That ever were created, thou art basest  
What serpent would beguile thee of thy office ?  
It is detestable, for thou livest  
Upon the dregs of harlots, guard'st the door  
Whilst couples go to dancing O coarse devil !  
Thou art the bastard's curse, thou brand'st his  
birth,  
The lecher's French disease, for thou dry-suck'st  
him,  
The harlot's poison, and thine own confusion

MIS F Marry come up, with a pox ! have you nobody to rail against but your bawd now ?

BEL And you, knave pander, kinsman to a bawd !

ROG You and I, madonna, are cousins

BEL Of the same blood and making, near allied,

<sup>o</sup> loose gown] The common dress of courtesans see note,  
vol 1 p 431

<sup>p</sup> felt] i e hat

<sup>a</sup> properest] i e handsomest

<sup>r</sup> hose] i e breeches

Thou that [art] slave to sixpence, base-metall'd villain !

ROG Sixpence ? nay, that's not so, I never took under two shillings fourpence I hope I know my fee

BEL I know not against which most to inveigh,  
For both of you are damn'd so equally  
Thou never spar'st for oaths, swear'st any thing,  
As if thy soul were made of shoe-leather  
*God damn me, gentleman, if she be within !*  
When in the next room she's found dallying

ROG If it be my vocation to swear, every man in his vocation I hope my betters swear, and damn themselves, and why should not I ?

BEL Roger, you cheat kind gentlemen

ROG The more gulls they

BEL Slave, I cashier thee

MIS F And<sup>r</sup> you do cashier him, he shall be entertained

ROG Shall I ? then blurt<sup>s</sup> a' your service !

BEL As hell would have it, entertain'd by you !  
I dare the devil himself to match those two [*Exit*

MIS F Marry gup, are you grown so holy, so pure, so honest, with a pox ?

ROG Scurvy, honest punk ! But stay, madonna, how must our agreement be now ? for, you know, I am to have all the comings-in at the hall-door, and you at the chamber-door

MIS. F True, Roger, except my vails

ROG Vails ? what vails ?

MIS F Why as thus if a couple come in a coach, and light to lie down a little, then, Roger, that's my fee, and you may walk abroad, for the coachman himself is their pander

<sup>r</sup> And] i. e. if.

<sup>s</sup> blurt] See note, p. 30

ROG Is 'a so? in truth, I have almost forgot,  
for want of exercise But how if I fetch this  
citizen's wife to that gull, and that madonna to that  
gallant, how then?

MIS F Why then, Roger, you are to have six-  
pence a lane, so many lanes, so many sixpences

ROG Is't so? then I see we two shall agree, and  
live together

MIS F Ay, Roger, so long as there be any  
taverns and bawdy-houses in Milan [*Exeunt*]

## SCENE III

*A Chamber in BELLAFRONT's House*

BELLAFRONT *discovered sitting, with a lute, pen, ink,  
and paper on a table before her*

BEL *The courtier's flattering jewels,           [*Sings*  
Temptation's only fuels,  
The lawyer's ill-got moneys,  
That suck up poor bees' honeys,  
The citizen's son's riot,  
The gallant's] costly diet,  
Silks and velvets, pearls and ambers,  
Shall not draw me to their chambers  
Silks and velvets, &c                   [*She writes**

O 'tis in vain to write! it will not please  
Ink on this paper would ha' but presented  
The foul black spots that stick upon my soul,  
And rather made<sup>t</sup> me loathsomer, than wrought  
My love's impression in Hippolito's thought  
No, I must turn the chaste leaves of my breast,  
And pick out some sweet means to breed my rest  
Hippolito, believe me, I will be  
As true unto thy heart as thy heart to thee,  
And hate all men, their gifts and company!

<sup>t</sup> *made*] Old eds "make"

*Enter MATHEO, CASTRUCHIO, FLUELLO, and  
PIORATTO*

MAT You, goody punk, *subaudi* cockatrice,<sup>t</sup> O you're a sweet whore of your promise, are you not, think you? how well you came to supper to us last night! mew, a whore, and break her word! nay, you may blush and hold down your head at it well enough 'sfoot, ask these gallants if we stayed not till we were as hungry as sergeants

FLU Ay, and their yeomen too

CAS Nay, faith, acquaintance, let me tell you, you forgat yourself too much we had excellent cheer, rare vintage, and were drunk after supper

PIO. And when we were in our woodcocks, sweet rogue, a brace of gulls, dwelling here in the city, came in and paid all the shot

MAT Pox on her! let her alone

BEL O, I pray, do, if you be gentlemen!  
I pray, depart the house beshrew the door  
For being so easily entreated! faith,  
I lent but little ear unto your talk,  
My mind was busied otherwise, in troth,  
And so your words did unregarded pass  
Let this suffice,—I am not as I was

FLU I am not what I was? no, I'll be sworn thou art not, for thou wert honest at five, and now thou'rt a punk at fifteen, thou wert yesterday a simple whore, and now thou'rt a cunning, cony-catching<sup>u</sup> baggage to-day

BEL I'll say I'm worse, I pray, forsake me then  
I do desire you leave me, gentlemen,

<sup>t</sup> *cockatrice*] A cant term for a harlot so in *The Family of Love*, vol II p 148, "Love, *subaudi* lust"—another parallelism which shews the hand of Middleton in the present play see notes, pp 40, 55

<sup>u</sup> *cony-catching*] See note, p 16

And leave yourselves O be not what you are,  
 Spendthrifts of soul and body '  
 Let me persuade you to forsake all harlots,  
 Worse than the deadliest poisons, they are worse,  
 For o'er their souls hangs an eternal curse  
 In being slaves to slaves, their labours perish,  
 They're seldom blest with fruit, for ere it blossoms  
 Many a worm confounds it,  
 They have no issue but foul ugly ones,  
 That run along with them e'en to their graves,  
 For, 'stead of children, they breed rank diseases,  
 And all you gallants can bestow on them  
 Is that French infant, which ne'er acts, but speaks  
 What shallow son and heir, then, foolish gallant[s],  
 Would waste all his inheritance to purchase  
 A filthy, loath'd disease, and pawn his body  
 To a dry evil<sup>v</sup> that usury's worst of all,  
 When th' interest will eat out the principal

MAT 'Sfoot, she gulls 'em the best<sup>1</sup> this is  
 always her fashion when she would be rid of any  
 company that she cares not for, to enjoy mine  
 alone [Aside

FLU What's here? instructions, admonitions, and  
 caveats? come out, you scabbard of vengeance<sup>1</sup>

MAT Fluello, spurn your hounds when they  
 fist,<sup>v</sup> you shall not spurn my punk, I can tell  
 you my blood is vexed

FLU Pox a' your blood<sup>1</sup> make it a quarrel

MAT You're a slave<sup>1</sup> will that serve turn?

PRO<sup>w</sup> 'Sblood, hold, hold<sup>1</sup>

CAS. Matheo, Fluello, for shame, put up<sup>1</sup>

MAT Spurn my sweet varlet?

<sup>v</sup> fist]—or, as several eds have, *foist*—1 e stink

<sup>w</sup> PRO] Old eds "*Omnes*" but Castruchio is the next  
 speaker, and Bellafront, it should seem, has no share in the  
 present speech.



BEL O how many thus,  
 Mov'd with a little folly, have let out  
 Their souls in brothel-houses ! fell down and died  
 Just at their harlot's foot, as 'twere in pride !

FLU Matheo, we shall meet

MAT Ay, ay, any where saving at church,  
 pray, take heed we meet not there

FLU Adieu, damnation !

CAS Cockatrice, farewell !

PIO There's more deceit in women than in hell

[*Exeunt* CASTRUCHIO, FLUELLO, and

PIORATTO

MAT Ha, ha, thou dost gull 'em so rarely, so  
 naturally ! if I did not think thou hadst been in  
 earnest ! thou art a sweet rogue for't, i'faith

BEL Why are not you gone too, signor Matheo ?  
 I pray, depart my house you may believe me,  
 In troth, I have no part of harlot in me.

MAT How's this ?

BEL Indeed, I love you not, but hate you worse  
 Than any man, because you were the first  
 Gave money for my soul you brake the ice,  
 Which after turn'd a puddle, I was led  
 By your temptation to be miserable  
 I pray, seek out some other that will fall,  
 Or rather, I pray, seek out none at all

MAT Is't possible to be impossible—an honest  
 whore ? I have heard many honest wenches turn  
 strumpets with a wet finger \* but for a harlot to  
 turn honest is one of Hercules' labours, it was  
 more easy for him in one night to make fifty  
 queans, than to make one of them honest again in  
 fifty years Come, I hope thou dost but jest

BEL 'Tis time to leave off jesting, I had almost

\* *wet finger*] See note, p 10

Jested away salvation I shall love you,  
If you will soon forsake me

MAT God be wi' thee!<sup>1</sup>

BEL O, tempt no more women! shun their  
weighty curse!

Women at best are bad, make them not worse

You gladly seek our sex's overthrow,

But not to raise our states For all your wrongs,

Will you vouchsafe me but due recompense,

To marry with me?

MAT How, marry with a punk, a cockatrice, a  
harlot? marry, foh, I'll be burnt thorough the nose  
first

BEL Why, la, these are your oaths! you love to  
undo us,

To put heaven from us, whilst our best hours waste,

You love to make us lewd, but never chaste

MAT I'll hear no more of this, this ground upon,  
Thou'rt damn'd for altering thy religion [Exit

BEL Thy lust and sin speak so much go thou,  
my ruin,

The first fall my soul took! By my example,

I hope few maidens now will put their heads

Under men's girdles who least trusts is most wise

Men's oaths do cast a mist before our eyes

My best of wit be ready! now I go

By some device to greet Hippolito [Exit.

<sup>1</sup> God be wi' thee] Old eds. "God buy thee," and "God  
bwith thee"

## ACT IV SCENE I

*A Chamber in HIPPOLITO's House**Enter a Servant*

SER So, this is Monday morning, and now must I to my huswifery [*Sets out a table, and places on it a skull, a picture of INFELICE, a book, and a taper*] Would I had been created a shoemaker ' for all the gentle craft are gentlemen every Monday by their copy, and scorn then to work one true stitch My master means sure to turn me into a student, for here's my book, here my desk, here my light, this my close chamber, and here my punk so that this dull drowzy first day of the week makes me half a priest, half a Chandler, half a painter, half a sexton, ay, and half a bawd, for all this day my office is to do nothing but keep the door To prove it, look you, this good face and yonder gentleman, so soon as ever my back's turned, will be naught together

*Enter HIPPOLITO*

HIP. Are all the windows shut?

SER Close, sir, as the fist of a courtier that hath stood in three reigns

HIP Thou art a faithful servant, and observ'st The calendar both of my solemn vows And ceremonious sorrow Get thee gone I charge thee on thy life, let not the sound Of any woman's voice pierce through that door

SER If they do, my lord, I'll pierce some of them What will your lordship have to breakfast?

HIP Sighs

SER What to dinner?

HIP Tears

SER The one of them, my lord, will fill you too full of wind, the other wet you too much What to supper?

HIP That which now thou canst not get me, the constancy of a woman

SER Indeed, that's harder to come by than ever was Ostend<sup>2</sup>

HIP Prithce, away

SER I'll make away myself presently, which few servants will do for their lords, but rather help to make them away—Now to my door-keeping, I hope to pick something out of it [*Aside, and exit*

HIP [*taking up INFELICE's picture*] My Infelice's face, her brow, her eye,  
The dimple on her cheek<sup>1</sup> and such sweet skill  
Hath from the cunning workman's pencil flown,  
These lips look fresh and lively as her own,  
Seeming to move and speak 'Las, now I see  
The reason why fond<sup>a</sup> women love to buy  
Adulterate complexion<sup>1</sup> here 'tis read  
False colours last after the true be dead  
Of all the roses grafted on her cheeks,  
Of all the graces dancing in her eyes,  
Of all the music set upon her tongue,  
Of all that was past woman's excellence  
In her white bosom, look, a painted board  
Circumscribes all<sup>1</sup> earth can no bliss afford,  
Nothing of her, but this this cannot speak,

<sup>2</sup> *Ostend*] "The siege of this place is frequently alluded to in our ancient writers It was taken by the Marquis of Spinola on the 8th of September, 1604, after it had held out three years and ten weeks See '*A True History of the memorable Siege of OSTEND, and what passed on either side from the beginning of the Siege unto the yielding up of the town* 4to 1604" REED

<sup>a</sup> *fond*] 1, e foolish

It has no lap for me to rest upon,  
 No lip worth tasting, here the worms will feed,  
 As in her coffin hence then, idle art!  
 True love's best pictur'd in a true-love's heart  
 Here art thou drawn, sweet maid, till this be dead,  
 So that thou liv'st twice, twice art buried  
 Thou figure of my friend, lie there What's here?  
*[Takes up the skull]*

Perhaps this shrewd pate was mine enemy's  
 'Las, say it were, I need not fear him now!  
 For all his braves, his contumelious breath,  
 His frowns, though dagger-pointed, all his plot[s],  
 Though ne'er so mischievous, his Italian pills,  
 His quarrels, and that common fence, his law,  
 See, see, they're all eaten out! here's not left one  
 How clean they're pick'd away to the bare bone!  
 How mad are mortals, then, to rear great names  
 On tops of swelling houses! or to wear out  
 Their fingers' ends in dirt, to scrape up gold!  
 Not caring, so that sumpter-horse the back  
 Be hung with gaudy trappings, with what coarse,  
 Yea, rags most beggarly, they clothe the soul  
 Yet, after all, their gayness looks thus foul  
 What fools are men to build a garish tomb,  
 Only to save the carcass whilst it rots,  
 To maintain't long in stinking, make good carrion,  
 But leave no good deeds to preserve them sound!  
 For good deeds keep men sweet long above ground  
 And must all come to this? fools, wise, all hither?  
 Must all heads thus at last be laid together?  
 Draw me my picture then, thou grave neat work-  
 man,  
 After this fashion, not like this, these colours,  
 In time, kissing but air will be kiss'd off,  
 But here's a fellow, that which he lays on  
 Till doomsday alters not complexion

Death's the best painter then they that draw  
 shapes,  
 And live by wicked faces, are but God's apes,  
 They come but near the life, and there they stay  
 This fellow draws life too, his art is fuller,  
 The pictures which he makes are without colour

*Re-enter Servant*

SER Here's a person would speak with you, sir

HIP Hah!

SER A parson,<sup>b</sup> sir, would speak with you

HIP Vicar?

SER Vicar! no, sir, has too good a face to be  
 a vicar yet, a youth, a very youth

HIP What youth? of man or woman? lock the  
 doors

SER If it be a woman, marrow-bones and potato-  
 pies<sup>c</sup> keep me from<sup>d</sup> meddling with her, for the  
 thing has got the breeches! 'tis a male varlet<sup>e</sup> sure,  
 my lord, for a woman's tailor ne'er measured him

HIP Let him give thee his message, and be gone

SER He says he's signor Matheo's man, but I  
 know he lies

HIP How dost thou know it?

SER 'Cause he has ne'er a beard 'tis his boy, I  
 think, sir, whosoe'er paid for his nursing

HIP Send him, and keep the door

[*Exit Servant*]

<sup>b</sup> parson] So old eds —to mark how the servant was to pronounce the word

<sup>c</sup> potato-pies] Potatoes were formerly esteemed a strong provocative see the long and instructive note of Collins (1 e Steevens) appended to *Troilus and Cressida*—Malone's *Shakespeare* (by Boswell), vol viii p 450

<sup>d</sup> from] Old eds "for"

<sup>e</sup> male varlet] "So in *Troilus and Cressida*, act v sc 1  
 'Thou art thought to be Achilles' male varlet'" REED

*Fata\* si liceat mihi* [Reads  
*Fingere arbitrio meo,*  
*Temperem zephyro levi*  
*Vela—*

I'd sail, were I to choose, not in the ocean,  
 Cedars are shaken when shrubs do feel no bruise—

*Enter BELLAFRONT dressed as a page, with a letter*

How, from Matheo?

BEL Yes, my lord—

HIP Art sick?

BEL Not all in health, my lord

HIP Keep off

BEL I do—

Hard fate when women are compell'd to woo!

[Aside

HIP This paper does speak nothing

BEL Yes, my lord,

Matter of life it speaks, and therefore writ

In hidden character to me instruction

My master gives, and, 'less you please to stay

Till you both meet, I can the text display

HIP Do so, read out

BEL I am already out

Look on my face, and read the strangest story!

HIP What, villain, ho!

*Re-enter Servant*

SER Call you, my lord?

HIP Thou slave, thou hast let in the devil!

SER Lord bless us, where? he's not cloven, my lord, that I can see, besides, the devil goes more like a gentleman than a page good my lord, *buon coraggio!*

\* *Fata*, &c.] From Seneca,—*Oedipus*, 882

HIP Thou hast let in a woman in man's shape,  
And thou art damned for't

SER Not damn'd, I hope,  
For putting in a woman to a lord

HIP Fetch me my rapier—do not, I shall kill  
thee

Purge this infected chamber of that plague  
That runs upon me thus, slave, thrust her hence

SER Alas, my lord, I shall never be able to  
thrust her hence without help!—Come, mermaid,  
you must to sea again

BEL Hear me but speak, my words shall be all  
music,

Hear me but speak [Knocking within]

HIP Another beats the door,  
T'other she-devil! look

SER Why, then, hell's broke loose

HIP Hence, guard the chamber, let no more  
come on, [Exit Servant]

One woman serves for man's damnation—  
Beshrew thee, thou dost make me violate  
The chastest and most sanctimonious vow  
That e'er was enter'd in the court of heaven!  
I was, on meditation's spotless wings,<sup>f</sup>  
Upon my journey thither like a storm  
Thou beats my ripen'd cogitations  
Flat to the ground, and like a thief dost stand,  
To steal devotion from the holy land

BEL If woman were thy mother—if thy heart  
Be not all marble, or if't marble be,  
Let my tears soften it, to pity me—  
I do beseech thee, do not thus with scorn  
Destroy a woman!

<sup>f</sup> *meditation's spotless wings*] "So in *Hamlet*, act 1 sc 1

'Haste, let me know it, that I, with *wings* as swift  
As *meditation*,'" &c REED



HIP Woman, I beseech thee,  
Get thee some other suit, this fits thee not,  
I would not giant it to a kneeling queen  
I cannot love thee, nor I must not see

[*Points to INFELICE's picture*

The copy of that obligation,  
Where my soul's bound in heavy penalties

BEL She's dead, you told me, she'll let fall her suit

HIP My vows to her fled after her to heaven  
Were thine eyes clear as mine, thou might'st behold  
her

Watching upon yon battlements of stars,  
How I observe them Should I break my bond,  
This board would rive in twain, these wooden lips  
Call me most perjur'd villain Let it suffice,  
I ha' set thee in the path is't not a sign  
I love thee, when with one so most most dear  
I'll have thee fellow?<sup>f</sup> all are fellows there

BEL Be greater than a king, save not a body,  
But from eternal shipwreck keep a soul  
If not, and that again sin's path I tread,  
The grief be mine, the guilt fall on thy head<sup>1</sup>

HIP Stay, and take physic for it, read this book,  
Ask counsel of this head, what's to be done,  
He'll strike it dead, that 'tis damnation  
If you turn Turk again<sup>g</sup> O do it not<sup>1</sup>  
Though<sup>h</sup> heaven can not allure you to do well,  
From doing ill let hell fright you and learn this,  
The soul whose bosom lust did never touch  
Is God's fair bride, and maidens' souls are such  
The soul that, leaving chastity's white shore,  
Swims in hot sensual streams, is the devil's whore —

<sup>f</sup> *fellow*] Old eds "fellowes"

<sup>g</sup> *turn Turk again*] "To turn *Turk* seems to have been a cant phrase for departing from the rules of chastity" REED

<sup>h</sup> *Though*] So some eds First ed "The"

*Re-enter Servant with letter*

How now? who comes?

SER No more knaves,<sup>1</sup> my lord, that wear smocks here's a letter from doctor Benedict, I would not enter his man, though he had hairs at his mouth, for fear he should be a woman, for some women have beards, marry, they are half witches<sup>2</sup>—'Slid, you are a sweet youth to wear a codpiece,<sup>3</sup> and have no pins to stick upon't<sup>4</sup>

HIR I'll meet the doctor, tell him yet to-night I cannot, but at morrow rising sun  
I will not fail [*Exit Servant*]<sup>5</sup>—Go, woman, fare thee well [*Exit*

BEL The lowest fall can be but into hell  
It does not move him, I must thercofore fly  
From this undoing city, and with tears  
Wash off all anger from my father's brow  
He cannot sure but joy seeing me new born  
A woman honest first, and then turn whore,  
Is, as with me, common to thousands more,  
But from a strumpet to turn chaste, that sound  
Has oft been heard, that woman hardly found  
[*Exit*

## SCENE II

*A Street*

*Enter FUSTIGO, CRAMBO, and POH*<sup>1</sup>

FUS Hold up your hands, gentlemen here's one, two, three [*giving money*]<sup>2</sup>—nay, I warrant

<sup>1</sup> *knaves, &c*] See note, vol 1 p 436

<sup>2</sup> *half witches*] "One of the distinguishing qualities of a witch is supposed to have been hair on her chin" REED

<sup>3</sup> *codpiece, &c*] The custom of sticking pins in this part of the male dress is often mentioned by our early writers

<sup>4</sup> *Poh*] "The name is *Poh*, as it is generally printed in the

they are sound pistols,<sup>m</sup> and without flaws, I had them of my sister, and I know she uses to put [up] nothing that's cracked—three, four, five, six, seven, eight, and nine by this hand, bring me but a piece of his blood, and you shall have nine more I'll lurk in a tavern not far off, and provide supper to close up the end of the tragedy The linen-diaper's, remember Stand to't, I beseech you, and play your parts perfectly

CRAM Look you, signor, 'tis not your gold that we weigh —

FUS Nay, nay, weigh it, and spare not, if it lack one grain of corn, I'll give you a bushel of wheat to make it up

CRAM But by your favour, signor, which of the servants is it? because we'll punish justly

FUS Marry, 'tis the head man, you shall taste him by his tongue, a pretty, tall, prating fellow, with a Tuscalonian beard

POH. Tuscalonian? very good

FUS Cod's life, I was ne'er so thrummed since I was a gentleman; my coxcomb was dry-beaten, as if my hair had been hemp

CRAM We'll dry-beat some of them

FUS Nay, it grew so high, that my sister cried murder out very manfully I have her consent, in a manner, to have him peppered, else I'll not do't to win more than ten cheaters do at a rifling <sup>n</sup>

edition of 1604, and as is evident from the way in which Fustigo plays upon it at the end of the scene It has hitherto been misprinted *Poli*" COLLIER — In the first ed. of Dodsley's *Old Plays*, "*Puff*"

<sup>m</sup> *sound pistols*] "I suppose Fustigo means the Spanish coin *pistoles*" STEEVENS What else could he mean? see Todd's Johnson's *Dict* in *v* *pistol*

<sup>n</sup> *cheaters do at a rifling*] Minsheu, in his *Guide into the Tongues*, explains *rifling* to be "a kinde of game, where he

break but his pate or so, only his mazer,<sup>o</sup> because I'll have his head in a cloth as well as mine, he's a linen-drapeer, and may take enough I could enter mine action of battery against him, but we may 'haps be both dead and rotten before the lawyers would end it

CRAM No more to do but ensconce yourself i' th' tavern, provide no great cheer, a<sup>p</sup> couple of capons, some pheasants, plovers, an orangado pie, or so but how bloody soe'er the day be, sally you not forth

FUS No, no, nay, if I stir, somebody shall stink, I'll not budge, I'll lie like a dog in a manger

CRAM Well, well, to the tavern, let not our supper be raw, for you shall have blood enough, your bellyful

FUS That's all, so God sa' me, I thirst after, blood for blood, bump for bump, nose for nose, head for head, plaster for plaster, and so farewell What shall I call your names? because I'll leave word, if any such come to the bar

CRAM My name is corporal Crambo

POH And mine, lieutenant Poh

CRAM Poh is as tall<sup>a</sup> a man as ever opened oyster I would not be the devil to meet Poh farewell

FUS Nor I, by this light, if Poh be such a Poh  
[*Exeunt*]

that in casting doth throw most on the dice, takes up all that is laid down " see note on Webster's *Words*, vol III p 246, where I have shewn that our old writers used *ryfte* in the sense of *affie*

<sup>o</sup> mazer] i e head

<sup>p</sup> a] So some eds Not in first ed

<sup>a</sup> tall] i e valiant

## SCENE III

## CANDIDO'S Shop

*Enter VIOLA and two Prentices*

VIO What's a' clock now?

SEC P 'Tis almost twelve

VIO That's well,

The senate will leave wording presently  
But is George ready?

SEC P Yes, forsooth, he's furbish'd

VIO Now as you ever hope to win my favour,  
Throw both your duties and respects on him  
With the like awe as if he were your master  
Let not your looks betray it with a smile  
Or jeering glance to any customer,  
Keep a true settled countenance, and beware  
You laugh not, whatsoe'er you hear or seeSEC P I warrant you, mistress, let us alone for  
keeping our countenance, for, if I list, there's never  
a fool in all Milan shall make me laugh, let him  
play the fool never so like an ass, whether it be  
the fat court-fool or the lean city-fool

VIO Enough then, call down George

SEC P I hear him coming

VIO Be ready with your legs<sup>r</sup> then, let me see  
How courtesy would become him —*Enter GEORGE in CANDIDO'S apparel*Gallantly<sup>1</sup>Beshrew my blood, a proper seemly man,  
Of a choice carriage, walks with a good port<sup>1</sup>GEO I thank you, mistress, my back's broad  
enough, now my master's gown's on<sup>r</sup> legs] "1 e bows," REED

VIO Sure I should think it were the least of sin  
To mistake the master, and to let him in

GEO 'Twere a good Comedy of Errors<sup>p</sup> that,  
i'faith

SEC P Whist, whist! my master

VIO You all know your tasks —

*Enter CANDIDO,<sup>q</sup> dressed as before in the carpet  
he stares at GEORGE, and exit*

God's my life, what's that he has got upon's back?  
who can tell?

GEO That can I, but I will not

VIO Girt about him like a madman! what, has  
he lost his cloak too? This is the maddest fashion  
that e'er I saw What said he, George, when he  
passed by thee?

GEO Troth, mistress, nothing, not so much as  
a bee, he did not hum, not so much as a bawd, he  
did not hem, not so much as a cuckold, he did not  
ha, neither hum, hem, nor ha, only stared me in  
the face, past along, and made haste in, as if my  
looks had worked with him to give him a stool

VIO Sure he's vex'd now, this trick has mov'd  
his spleen,

He's anger'd now, because he utter'd nothing,  
And wordless wrath breaks out more violent  
May be he'll strive for place when he comes down,  
But if thou lov'st me, George, afford him none.

<sup>p</sup> *Comedy of Errors*] An allusion, probably, to Shakespeare's play of that name

<sup>q</sup> *Enter Candido*] There appears to be an inconsistency here, which cannot be remedied by any division of the play into acts Candido has just returned from the senate-house, yet since he left home (see p 64) it should seem, from the intermediate scenes, that a night had elapsed

GEO Nay, let me alone to play my master's prize,<sup>r</sup> as long as my mistress warrants me I'm sure I have his best clothes on, and I scorn to give place to any that is inferior in apparel to me, that's an axiom, a principle, and is observed as much as the fashion let that persuade you then, that I'll shoulder with him for the upper hand in the shop as long as this chain will maintain it

VIO Spoke with the spirit of a master, though with the tongue of a prentice!—

*Re-enter CANDIDO dressed as a prentice*

Why, how now, madman? what, in your tricksi-coats?

CAN O peace, good mistress!—

*Enter CRAMBO and POH<sup>s</sup>*

See, what you lack?<sup>t</sup> what is't you buy? pure callicoes, fine hollands, choice cambrics, neat lawns see, what you buy? pray, come near, my master will use you well, he can afford you a pennyworth

VIO Ay, that he can, out of a whole piece of lawn, i'faith

CAN Pray, see your choice here, gentlemen

VIO O fine fool! what, a madman? a patient madman? who ever heard of the like! well, sir, I'll fit you and your humour presently what, cross-points? I'll untie 'em all in a trice, I'll vex you, faith—Boy, take your cloak, quick, come

*[Exit with First Prentice]*

<sup>r</sup> *play my master's prize*] A quibble—In the art of fencing there were three degrees,—a *Master's*, a *Provost's*, and a *Scholar's*, for each of which a *prize* was played publicly

<sup>s</sup> *Poh*] See note, p 81

<sup>t</sup> *what you lack*] See note, p 24

CAN Be cover'd,<sup>t</sup> George, this chain and welted gown<sup>u</sup>

Bare to this coat? then the world's upside down

GEO Umh, umh, hum

CRAM That's the shop,<sup>v</sup> and there's the fellow

POH Ay, but the master is walking in there.

CRAM No matter, we'll in

POH 'Sblood, dost long to lie in limbo?

CRAM And<sup>w</sup> limbo be in hell, I care not

CAN Look you, gentlemen, your choice cambrics?

CRAM No, sir, some shirting

CAN You shall

CRAM Have you none of this striped canvass for doublets?

CAN None striped, sir, but plain

SEC P I think there be one piece striped within

GEO Step, sirrah, and fetch it, hum, hum, hum

[Exit Sec Prentice,<sup>x</sup> and returns with the piece

CAN Look you, gentlemen,

I'll make but one spreading, here's a piece of cloth,

Fine, yet shall wear like iron, 'tis without fault,

Take this upon my word, 'tis without fault

CRAM Then 'tis better than you, sirrah

CAN Ay, and a number more. O that each soul

Were but as spotless as this innocent white,

And had as few breaks in it!

CRAM. 'Twould have some then

There was a fray here last day in this shop

<sup>t</sup> Be cover'd] i e put on your cap

<sup>u</sup> welted gown] "Barret, in his *Alvearie*, voce *gard*, explains the word as synonymous with *purfle*, or *welt*. A *welited gown* is therefore one ornamented with purfles or fringe. They are often mentioned in ancient writers." REED

<sup>v</sup> the shop] See note, p 54

<sup>w</sup> and] i e if  
<sup>x</sup> Exit Sec Prentice, &c] Old eds have no stage-direction here qy ought Candido to go out for the piece?



CAN There was indeed a little flea-biting

POH A gentleman had his pate broke, call you that but a flea-biting?

CAN He had so

CRAM Zounds, do you stand in't?

GEO 'Sfoot, clubs, clubs!<sup>1</sup> [Strikes CANDIDO prentices, down with 'em!—

*Enter several Prentices with clubs, who disarm*

CRAMBO and POH

Ah, you rogues, strike a citizen in's shop!

CAN None of you stir, I pray, forbear, good George

CRAM I beseech you, sir, we mistook our marks, deliver us our weapons

GEO Your head bleeds, sir, cry, clubs!

CAN I say you shall not; pray, be patient, Give them their weapons—Sir, you're best be gone, I tell you, here are boys more tough than bears Hence, lest more fists do walk about your ears

CRAM } We thank you, sir [Exeunt  
POH }

CAN You shall not follow them,

Let them alone, pray this did me no harm,  
Troth, I was cold, and the blow made me warm,  
I thank 'em for't besides, I had decreed

To have a vein pick'd, I did mean to bleed,  
So that there's money sav'd they're honest men,  
Pray, use 'em well when they appear agen<sup>2</sup>

GEO Yes, sir, we'll use 'em like honest men

CAN Ay, well said, George, like honest men,  
though they

<sup>1</sup> *clubs, clubs*] Was the cry to call forth the London prentices when any fray arose

<sup>2</sup> *agen*] The old spelling of *again*, and necessary here for the rhyme

Be airant knaves , for that's the phrase<sup>b</sup> of the city  
Help to lay up these wares

*Re-enter VIOLA and First Prentice, with Officers*

VIO Yonder he stands

FIRST OFF What, in a prentice-coat ?

VIO Ay, ay , mad, mad pray, take heed

CAN How now ?

What news with them ? what make they with my  
wife ?

Officers ? is she attach'd ?—Look to your wares

VIO He talks to himself O, he's much gone  
indeed !

FIRST OFF Pray, pluck up a good heart, be not so  
fearful —

Sus, hark, we'll gather to him by degrees

VIO Ay, ay, by degrees, I pray O me, what  
makes he with the lawn in his hand ? he'll tear all  
the ware in my shop

FIRST OFF Fear not, we'll catch him on a sudden

VIO O, you had need do so pray, take heed of  
your warrant

FIRST OFF I warrant, mistress — Now, signor  
Candido

CAN Now, sir, what news with you, sir ?

VIO What news with you ? he says O, he's far  
gone !

FIRST OFF I pray, fear nothing ; let's alone with  
him —

Signor, you look not like yourself, methinks—

Steal you a' t'other side—you're chang'd, you're  
alter'd

CAN Chang'd, sir ? why, true, sir Is change  
strange ? 'tis not

The fashion unless it alter monarchs turn

<sup>b</sup> phrase] So ed 1605 Other eds "praise"

To beggars, beggars creep into the nests  
 Of princes, masters serve their prentices,  
 Ladies then serving-men, men turn to women

FIRST OFF And women turn to men

CAN Ay, and women turn to men, you say  
 true, ha, ha! a mad world, a mad world!

[*Officers seize CANDIDO*

FIRST OFF Have we caught you, sir?

CAN Caught me? well, well, you have caught  
 me

VIO He laughs in your faces

GEO A rescue, prentices! my master's catch-  
 poll'd

FIRST OFF I charge you, keep the peace, or have  
 your legs

Garter'd with irons! we have from the duke  
 A warrant strong enough for what we do

CAN I pray, rest quiet, I desire no rescue

VIO La, he desires no rescue, 'las, poor heart,  
 He talks against himself!

CAN Well, what's the matter?

FIRST OFF Look to that arm,

[*Officers bind CANDIDO*

Pray, make sure work, double the cord

CAN Why, why!—

VIO Look how his head goes! should he get but  
 loose,

O, 'twere as much as all our lives were worth!

FIRST OFF Fear not, we'll make all sure for our  
 own safety

CAN Are you at leisure now? well, what's the  
 matter?

Why do I enter into bonds thus, ha?

FIRST OFF Because you're mad, put fear upon  
 your wife

VIO O ay, I went in danger of my life every  
 minute

CAN What, am I mad, say you, and I not know it?

FIRST OFF That proves you mad, because you know it not

VIO Pray, talk as little to him as you can,  
You see he's too far spent

CAN Bound with strong cord!  
A sister's<sup>c</sup> thread, i'faith, had been enough  
To lead me any where — Wife, do you long?  
You are mad too, or else you do me wrong

GEO But are you mad indeed, master?

CAN My wife says so,  
And what she says, George, is all truth, you know —  
And whither now? to Bethlem Monastery?  
Ha, whither?

FIRST OFF Faith, e'en to the madmen's pound

CAN A' God's name! still I feel my patience  
sound

[*Exeunt Officers with CANDIDO*]

GEO Come, we'll see whither he goes if the  
master be mad, we are his servants, and must follow  
his steps, we'll be mad-caps too — Farewell, mis-  
tress, you shall have us all in Bedlam

[*Exeunt GEORGE and Prentices*]

VIO I think I ha' fitted now you and your clothes  
If this move not his patience, nothing can,  
I'll swear then I've a saint, and not a man. [*Exit*]

#### SCENE IV.

*Grounds near the Duke's Palace*

*Enter Duke, BENEDICT, FLUELLO, CASTRUCHIO, and  
PIORATTO.*

DUKE Give us a little leave —

[*Exeunt FLUELLO, CASTRUCHIO, and PIORATTO*]  
Doctor, your news

<sup>c</sup> *sister's*] In Dodsley's *Old Plays*, "silver"

BEN I sent for him, my lord at last he came,  
And did receive all speech that went from me  
As gilded pills made to prolong his health  
My credit with him wrought it, for some men  
Swallow even empty hooks, like fools that fear  
No drowning where 'tis deepest, 'cause 'tis clear  
In th' end we sat and eat a health I drank  
To Infelice's sweet departed soul,  
This train I knew would take

DUKE 'Twas excellent

BEN He fell with such devotion on his knees,  
To pledge the same ——

DUKE Fond, superstitious fool!

BEN That had he been inflam'd with zeal of  
prayer

He could not pour't out with more reverence  
About my neck he hung, wept on my cheek,  
Kiss'd it, and swore he would adore my lips,  
Because they brought forth Infelice's name

DUKE Ha, ha! alack, alack!

BEN The cup he lifts up high, and thus he said,  
Here, noble maid! — drinks, and was poisonèd

DUKE And died?

BEN And died, my lord

DUKE Thou in that word

Hast piec'd mine aged hours out with more years  
Than thou hast taken from Hippolito  
A noble youth he was, but lesser branches,  
Hindering the greater's growth, must be lopt off,  
And feed the fire Doctor, we're now all thine,  
And use us so, be bold

BEN Thanks, gracious lord! —

My honour'd lord ——

DUKE. Hum

BEN. I do beseech your grace to bury deep  
This bloody act of mine

DUKE Nay, nay, for that,  
 Doctor, look you to't, me it shall not move,  
 They're curs'd that ill do, not that ill do love

BEN You throw an angry forehead on my face,  
 But be you pleas'd backward thus far<sup>d</sup> to look,  
 That for your good this evil I undertook —

DUKE Ay, ay, we conster<sup>e</sup> so

BEN And only for your love

DUKE Confess'd, 'tis true

BEN Nor let it stand against me as a bar,  
 To thrust me from your presence, nor believe,  
 As princes have quick thoughts, that now my finger  
 Being dipt in blood, I will not spare the hand,  
 But that for gold—as what can gold not do?—  
 I may be hir'd to work the like on you

DUKE Which to prevent —

BEN 'Tis from my heart as far —

DUKE No matter, doctor 'cause I'll fearless  
 sleep,

And that you shall stand clear of that suspicion,  
 I banish thee for ever from my court

This principle is old, but true as fate,  
 Kings may love treason, but the traitor hate [*Exit*

BEN Is't so? Nay, then, duke, your stale prin-  
 ciple

With one as stale the doctor thus shall quit,—  
 He falls himself that digs another's pit —

*Enter Servant*

How now? where is he? will he meet me?

SER Meet you, sir? he might have met with  
 three fencers in this time, and have received less  
 hurt than by meeting one doctor of physic Why,  
 sir, has walked under the old Abbey-wall yonder

<sup>d</sup> far] So several eds First ed "for"

<sup>e</sup> conster] See note, p 64

this hour, till he's more cold than a citizen's country-house in Janivere<sup>f</sup> You may smell him behind, sir la, you, yonder he comes

BEN Leave me

SER I' th' lurch, if you will

[*Exit*]

*Enter HIPPOLITO*

BEN O my most noble friend !

HIP Few but yourself

Could have entic'd me thus to trust the air

With my close sighs You sent<sup>g</sup> for me, what news ?

BEN Come, you must doff this black, dye that pale cheek

Into his own colour, go, attire yourself

Fresh as a bridegroom when he meets his bride

The duke has done much treason to thy love,

'Tis now revealed, 'tis now to be reveng'd

Be merry, honour'd friend ! thy lady lives

HIP What lady ?

BEN Infelice, she's reviv'd

Reviv'd ? alack, death never had the heart

To take breath from her !

HIP Umh, I thank you, sir

Physic prolongs life when it cannot save,

This helps not my hopes, mine are in their grave

You do some wrong to mock me

BEN By that love

Which I have ever borne you, what I speak

Is truth, the maiden lives that funeral,

Duke's tears, the mourning, was all counterfeit,

A sleepy draught cozen'd the world and you

I was his minister, and then chamber'd up,

To stop discovery

HIP O treacherous duke !

<sup>f</sup> *Janivere*] 1 e January

<sup>g</sup> *sent*] So several eds First ed "send"

BEN He cannot hope so certainly for bliss  
 As he believes that I have poison'd you  
 He woo'd me to't, I yielded, and confirm'd him  
 In his most bloody thoughts

HIP A very devil !

BEN Her did he closely coach to Bergamo,  
 And thither ——

HIP Will I ride stood Bergamo  
 In the low countries of black hell, I'll to her

BEN You shall to her, but not to Bergamo.  
 How passion makes you fly beyond yourself !  
 Much of that weary journey I ha' cut off,  
 For she by letters hath intelligence  
 Of your supposed death, her own interment,  
 And all those plots which that false duke her father  
 Has wrought against you, and she'll meet you —

HIP O, when ?

BEN Nay, see, how covetous are your desires !  
 Early to-morrow morn

HIP O where, good father ?

BEN At Bethlem Monastery Are you pleas'd  
 now ?

HIP At Bethlem Monastery ? the place well fits,  
 It is the school where those that lose their wits  
 Practise again to get them I am sick  
 Of that disease, all love is lunatic

BEN We'll steal away this night in some disguise  
 Father Anselmo, a most reverend friar,  
 Expects our coming, before whom we'll lay  
 Reasons so strong, that he shall yield in bands<sup>a</sup>  
 Of holy wedlock to tie both your hands.

HIP This is such happiness,  
 That to believe it, 'tis impossible.

BEN Let all your joys then die in misbelief,  
 I will reveal no more

<sup>a</sup> *bands*] So ed 1605 Other eds "bonds"



HIP O yes, good father !  
 I am so well acquainted with despair,  
 I know not how to hope , I believe all  
 BEN We'll hence this night much must be done,  
 much said ,  
 But if the doctor fail not in his charms,  
 Your lady shall ere morning fill these arms  
 HIP Heavenly physician' far thy fame shall  
 spread,  
 That mak'st two lovers speak when they be dead  
 [Exeunt

## ACT V SCENE I

*A Hall in the Duke's Palace*

*Enter* VIOLA *with a petition*, and GEORGE

VIO O watch, good George, watch which way  
 the duke comes !

Geo Here comes one of the butterflies , ask him

*Enter* PIORATTO

VIO Pray, sir, comes the duke this way ?

PIO He's upon coming, mistress

VIO I thank you, sir [*Exit* PIORATTO]—George,  
 are there many mad folks where thy master lies ?

Geo O yes, of all countries some , but especially  
 mad Greeks,<sup>1</sup> they swarm Troth, mistress, the  
 world is altered with you , you had not wont to  
 stand thus with a paper, humbly complaining but  
 you're well enough served Provender pricked you,  
 as it does many of our city wives besides

VIO Dost think, George, we shall get him forth ?

<sup>1</sup> *mad Greeks*] He alludes to the common expression, "as  
 mad as a Greek " see Gifford's excellent note on B Jonson's  
*Works*, vol III. p 261

GEO Truly, mistress, I cannot tell, I think you'll hardly get him forth Why, 'tis strange 'sfoot, I have known many women that have had mad rascals to their husbands, whom they would belabour by all means possible to keep 'em in their right wits, but of a woman to long to turn a tame man into a madman, why, the devil himself was never used so by his dam

VIO How does he talk, George? ha, good George, tell me

GEO Why, you're best go see

VIO Alas, I am afraid<sup>1</sup>

GEO Afraid? you had more need be ashamed, he may rather be afraid of you

VIO But, George, he's not stark mad, is he? he does not rave? he's not horn-mad, George, is he?

GEO Nay, I know not that, but he talks like a justice of peace of a thousand matters, and to no purpose

VIO I'll to the monastery I shall be mad till I enjoy him, I shall be sick till I see him, yet when I do see him, I shall weep out mine eyes

GEO I'd fain see a woman weep out her eyes, that's as true as to say a man's cloak burns when it hangs in the water I know you'll weep, mistress, but what says the painted cloth?<sup>2</sup>

*Trust not a woman when she cries,  
For she'll pump water from her eyes  
With a wet finger,<sup>k</sup> and in faster showers  
Than April when he rains down flowers*

VIO Ay, but, George, that painted cloth is wor-

<sup>1</sup> *painted cloth*] Is explained by Reed, in a note on this passage, to mean tapestry-hangings, but it was something more common and less expensive, viz cloth or canvass painted in oil with a variety of devices, and verses interspersed see Nares's *Gloss* in v

<sup>k</sup> *With a wet finger*] See note, p 10

thy to be hanged up for lying all women have not tears at will, unless they have good cause

GEO Ay, but, mistress, how easily will they find a cause<sup>1</sup> and as one of our cheese-trenchers<sup>k</sup> says, very learnedly,

*As out of wormwood bees suck honey,  
As from poor clients lawyers firke money,  
As parsley from a roasted cony,  
So, though the day be ne'er so sunny,  
If wives will have it rain, down then it drives,  
The calmest husbands make the stormiest wives*

VIO Tame,<sup>1</sup> George, but I ha' done storming now

GEO Why, that's well done good mistress, throw aside this fashion of your humour, be not so fantastical in wearing it, storm no more, long no more this longing has made you come short of many a good thing that you might have had from my master Here comes the duke

*Enter Duke, FLUELLO, PIORATTO, and SINEZI*

VIO O, I beseech you, pardon my offence, In that I durst abuse your grace's warrant<sup>1</sup> Deliver forth my husband, good my lord

DUKE Who is her husband?

FLU Candido, my lord

DUKE Where is he?

VIO He's among the lunatics  
He was a man made up without a gall,  
Nothing could move him, nothing could convert  
His meek blood into fury, yet, like a monster,  
I often beat at the most constant rock  
Of his unshaken patience, and did long  
To vex him.

<sup>k</sup> *cheese-trenchers*] See note, vol 1 p 31

<sup>1</sup> *Tame*] Qy "True?"

DUKE Did you so?

VIO And for that purpose

Had warrant from your grace to carry him  
To Bethlem Monastery, whence they will not flee  
him

Without your grace's hand, that sent him in

DUKE You have long'd fair, 'tis you are mad, I  
fear,

It's fit to fetch him thence, and keep you there  
If he be mad, why would you have him forth?

GEO And<sup>m</sup> please your grace, he's not stark  
mad, but only talks like a young gentleman, some-  
what fantastically, that's all there's a thousand  
about your court, city, and country, madder than  
he

DUKE Provide a warrant, you shall have our  
hand

GEO Here's a warrant ready drawn, my lord

DUKE<sup>n</sup> Get pen and ink, get pen and ink  
[Exit GEORGE

*Enter CASTRUCHIO*

CAS Where is my lord the duke?

DUKE How now? more madmen?

CAS I have strange news, my lord

DUKE Of what? of whom?

CAS Of Infelice and a marriage

DUKE Ha! where? with whom?

CAS Hippolito

*Re-enter GEORGE with pen and ink*

GEO Here, my lord

DUKE Hence with that woman! void the room!

FLU Away! the duke's vexed

<sup>m</sup> And] i e if

<sup>n</sup> Duke] So some eds First ed "Cast"

GEO Whoop! come, mistress, the duke's mad too  
 [Exeunt VIOLA and GEORGE]

DUKE Who told me that Hippolito was dead?

CAS He that can make any man dead, the doctor But, my lord, he's as full of life as wildfire, and as quick Hippolito, the doctor, and one more, rid hence this evening, the inn at which they light is Bethlem Monastery, Infelice comes from Bergamo, and meets them there Hippolito is mad, for he means this day to be married the afternoon is the hour, and friar Anselmo is the knitter

DUKE From Bergamo! is't possible? it cannot be, It cannot be

CAS. I will not swear, my lord,  
 But this intelligence I took from one  
 Whose brains work<sup>a</sup> in the plot

DUKE What's he?

CAS Matheo

FLU Matheo knows all

PIO He's Hippolito's bosom

DUKE How far stands Bethlem hence?

CAS }  
 FLU, &c } Six or seven miles

DUKE Is't so?<sup>p</sup> not married till the afternoon?  
 Stay, stay, let's work out some prevention How?  
 This is most strange, can none but madmen serve  
 To dress their wedding-dinner? All of you  
 Get presently to horse, disguise yourselves  
 Like country gentlemen,  
 Or riding citizens, or so, and take  
 Each man a several path, but let us meet  
 At Bethlem Monastery, some space of time

<sup>a</sup> work] So several eds First ed "workes"

<sup>o</sup> Cas, Flu, &c ] Old eds "Omnes"

<sup>p</sup> Is't so, &c ] So several eds First ed

"Is't euen so, not married till the afternoone you say"

Being spent between the arrival each of other,  
As if we came to see the lunatics  
To hoise, away! be secret, on your lives  
Love must be punish'd that unjustly thrives

[*Exeunt all except FLUELLO*]

FLU Be secret, on your lives? Castruchio,  
You're but a scurvy spaniel Honest lord!  
Good lady! zounds, their love is just, 'tis good,  
And I'll prevent you, though I swim in blood

[*Exit*]

## SCENE II

*An Apartment in Bethlem Monastery*

*Enter ANSELMO, HIPPOLITO, MATHEO, and INFELICE*

HIP Nay, nay, resolve,<sup>p</sup> good father, or deny

AN You press me to an act both full of danger  
And full of happiness, for I behold  
Your father's frowns, his threats, nay, perhaps death  
To him that dare do this yet, noble lord,  
Such comfortable beams break through these clouds  
By this blest marriage, that, your honour'd word  
Being pawn'd in my defence, I will tie fast  
The holy wedding knot

HIP Tush, fear not the duke

AN O son,

Wisely to fear is to be free from fear

HIP You have our words, and you shall have  
our lives,

To guard you safe from all ensuing danger

MAT Ay, ay, chop 'em up and away

AN Stay when is't fit for me, safest for you,  
To entertain this business?

HIP Not till the evening

<sup>p</sup> resolve] i e satisfy—consent

AN Be't so there is a chapel stands hard by,  
 Upon the west end of the abbey-wall,  
 Thither convey yourselves, and when the sun  
 Hath turn'd his back upon this upper world,  
 I'll marry you, that done, no thundering voice  
 Can break the sacred bond yet, lady, here  
 You are most safe

INF Father, your love's most dear

MAT Ay, well said, lock us into some little  
 room by ourselves, that we may be mæd for an  
 hour or two

HIP O good Matheo, no ! let's make no noise

MAT How ? no noise ? do you know where you  
 are ? 'sfoot, amongst all the madcaps in Milan, so  
 that to throw the house out at window will be the  
 better, and no man will suspect that we lurk here  
 to steal mutton<sup>p</sup> The more sober we are, the more  
 scurvy 'tis, and though the friar tell us that here  
 we are safest, I'm not of his mind, for if those lay  
 here that had lost their money, none would ever  
 look after them but here are none but those that  
 have lost their wits, so that if hue and cry be made,  
 hither they'll come, and my reason is, because none  
 goes to be married till he be stark mad

HIP Muffle yourselves, yonder's Fluello

*Enter FLUELLO*

MAT Zounds !

FLU O my lord, these cloaks are not for this  
 rain ! the tempest is too great I come sweating to  
 tell you of it, that you may get out of it

MAT Why, what's the matter ?

FLU What's the matter ! you have mattered it  
 fair the duke's at hand

<sup>p</sup> to steal mutton] "I e to steal a wench *Mutton*, in the  
 language of the times, signified a *fille de joie*" REED

ALL The duke<sup>1</sup>

FLU The very duke

HIP Then all our plots

Are turn'd upon our heads, and we're blown up  
With our own underminings 'Sfoot, how comes he?  
What villain durst betray our being here?

FLU Castruchio, Castruchio told the duke, and  
Matheo here told Castruchio

HIP Would you betray me to Castruchio?

MAT 'Sfoot, he damned himself to the pit of hell  
if he spake on't agam

HIP So did you swear to me, so were you  
damn'd

MAT POX on 'em, and there be no faith in men,  
if a man shall not believe oaths He took bread  
and salt,<sup>2</sup> by this light, that he would never open  
his lips

HIP O God, O God!

AN Son, be not desperate,  
Have patience, you shall trip your enemy down  
By his own slights<sup>3</sup>—How far is the duke hence?

FLU He's but new set out Castruchio, Pioratto,  
and Sinezi, come along with him, you have time  
enough yet to prevent<sup>4</sup> them, if you have but  
courage

AN You shall steal secretly into the chapel,  
And presently be married If the duke  
Abide here still, spite of ten thousand eyes  
You shall 'scape hence like friars

HIP O blest disguise!<sup>5</sup> O happy man!

AN Talk not of happiness, till your closed hand

<sup>1</sup> *He took bread and salt*] 1 e he swore bread and salt,  
according to ancient custom, were eaten by those who took  
oaths

<sup>2</sup> *slights*] 1 e artifices

<sup>3</sup> *prevent*] 1 e anticipate

<sup>4</sup> *disguise*] So several eds First ed "disguise"



Have her by th' forehead like the lock of time  
 Be nor too slow nor hasty, now you climb  
 Up to the tower of bliss, only be wary  
 And patient, that's all If you like my plot,  
 Build and despatch, if not, farewell, then not

HIP O yes, we do applaud it! we'll dispute  
 No longer, but will hence and execute  
 Fluello, you'll stay here, let us be gone  
 The ground that frightened<sup>u</sup> lovers tread upon  
 Is stuck with thorns

AN Come, then, away 'tis meet,  
 To escape those thorns, to put on winged feet

[*Exeunt ANSELMO, HIPPOLITO, and INFELICE*]

MAT No words, pray,<sup>v</sup> Fluello, for't stands us  
 upon

FLU O sir, let that be your lesson!

[*Exit MATHEO*]

Alas, poor lovers! on what hopes and fears  
 Men toss themselves for women! when she's got,  
 The best has in her that which pleaseth not

*Enter the Duke, CASTRUCHIO, PIORATTO, and SINEZI,  
 from different sides, muffled*

DUKE Who's there?

CAS My lord!

DUKE Peace, send that lord away,  
 A lordship will spoil all let's be all fellows  
 What's he?

CAS Fluello, or else Sinezi, by his little legs

FLU

PIO

SIN

} All friends, all friends

<sup>u</sup> *frighted*] So several eds First ed "fraighted"

<sup>v</sup> *pray*] So several eds First ed "I pray"—but qy ought  
 we to read,

MAT No words, Fluello, for't stands us upon

FLU O sir, I pray, let that be your lesson!

DUKE What? met upon the very point of time?  
Is this the place?

PIO This is the place, my lord

DUKE Dream you on lordships? come, no more  
lords, pray

You have not seen these lovers yet?

ALL Not yet

DUKE Castruchio, art thou sure this wedding feat  
Is not till afternoon?

CAS So 'tis given out, my lord

DUKE Nay, nay, 'tis like, thieves must observe  
their hours,

Lovers watch minutes like astronomers

How shall the interim hours by us be spent?

FLU Let's all go see the madmen

CAS

PIO } Mass, content

SIN }

*Enter a Sweeper*<sup>w</sup>

DUKE O, here comes one, question him, ques-  
tion him

FLU How now, honest fellow? dost thou belong  
to the house?

SWEEP Yes, forsooth, I am one of the imple-  
ments, I sweep the madmen's rooms, and fetch  
straw for 'em, and buy chains to tie 'em, and rods  
to whip 'em I was a mad wag myself here once,  
but I thank father Anselmo, he lashed me into my  
right mind again

DUKE Anselmo is the friar must marry them,  
Question him where he is

<sup>w</sup> *Enter a Sweeper*] Old eds have, "*Enter Towne* like a  
sweeper," and prefix "*Towne*" to his speeches,—and so in  
Dodsley's *Old Plays*! *Towne* was the name of the actor who  
played this part there were two performers so called,—John  
and Thomas Towne see Collier's *Hist of Engl Dram Poet*,  
vol 1 pp 318, 351

CAS And where is father Anselmo now?

SWEEP Marry, he's gone but e'en now

DUKE Ay, well done.—Tell me, whither is he gone?

SWEEP Why, to God a'mighty

FLU Ha, ha! this fellow is a fool, talks idly

PIO Sirrah, are all the mad folks in Milan brought hither?

SWEEP How, all? there's a wise question indeed! why, if all the mad folks in Milan should come hither, there would not be left ten men in the city

DUKE Few gentlemen or courtiers here, ha?

SWEEP O yes, abundance, abundance! lands no sooner fall into their hands but straight they run out a' their wits citizens' sons and heirs are free of the house by their fathers' copy farmers' sons come hither like geese, in flocks, and when they ha' sold all their corn-fields, here they sit and pick the straws

SIN Methinks you should have women here as well as men

SWEEP O ay, a plague on 'em, there's no ho with them,\* they are madder than March hares

FLU Are there no lawyers here amongst you?

SWEEP O no, not one, never any lawyer we dare not let a lawyer come in, for he'll make 'em mad faster than we can recover 'em

DUKE And how long is't ere you recover any of these?

SWEEP Why, according to the quantity of the moon that's got into 'em An alderman's son will be mad a great while, a very great while, especially if his friends left him well, a whore will hardly

\* *there's no ho with them*] "i.e. there are no bounds or restraints with them." REED—They are not to be restrained by a call, or *ho*. The expression is common

come to her wits again, a puritan, there's no hope of him, unless he may pull down the steeple, and hang himself i' th' bell-ropes

FLU I perceive all sorts of fish come to your net

SWEEP Yes, in truth, we have blocks<sup>y</sup> for all heads, we have good store of wild oats here for the courtier is mad at the citizen, the citizen is mad at the countryman,<sup>z</sup> the shoemaker is mad at the cobbler, the cobbler at the carman, the punk is mad that the merchant's wife is no whoie, the merchant's wife is mad that the punk is so common a whore God's-so, here's father Anselmo! pray, say nothing that I tell tales out of the school

[Exit

*Re-enter ANSELMO and Servants*

ALL God bless you, father!

AN Thank you, gentlemen

CAS Pray, may we see some of those wretched souls

That here are in your keeping?

AN Yes, you shall,

But, gentlemen, I must disarm you then  
There are of madmen, as there are of tame,  
All humour'd not alike we have here some  
So apish and fantastic, play with a feather,  
And, though 'twould grieve a soul to see God's  
image

So blemish'd and defac'd, yet do they act  
Such antic and such pretty lunacies,  
That, spite of sorrow, they will make you smile  
Others again we have like hungry lions,  
Fierce as wild bulls, untameable as flies,

<sup>y</sup> blocks] i e hats—a not unfrequent sense of the word properly, the moulds on which the crowns of hats were formed

<sup>z</sup> countryman] So several eds First ed. "countrymen"

And these have oftentimes from strangers' sides  
 Snatch'd rapiers suddenly, and done much harm,  
 Whom if you'll see, you must be weaponless

ALL With all our hearts

[*Giving their weapons to ANSELMO*

AN Here, take these weapons in —

[*Exit Servant with weapons*

Stand off a little, pray, so, so, 'tis well  
 I'll shew you here a man that was sometimes  
 A very grave and wealthy citizen,  
 Has serv'd a prenticeship to this misfortune,  
 Been here seven yeais, and dwelt in Bergamo

DUKE How fell he from his wits?

AN By loss at sea

I'll stand aside, question him you alone,  
 For if he spy me, he'll not speak a word,  
 Unless he's throughly vex'd

*Opens a door and then retires enter First Madman  
 wrapt in a net*<sup>2</sup>

FLU Alas, poor soul!

CAS A very old man

DUKE God speed, father!

FIRST MAD God speed the plough! thou shalt  
 not speed me

PIO We see you, old man, for all you dance in  
 a net

FIRST MAD True, but thou wilt dance in a halter,  
 and I shall not see thee

AN O, do not vex him, pray!

CAS Are you a fisherman, father?

<sup>2</sup> *Opens a door, &c*] Old eds have, "*Discovers an old man  
 wrapt in a net,*" but prefix "*First Madman*" to his speeches  
 That he comes out, and is not merely shewn in his cell, is  
 evident from what Anselmo afterwards says to the servant,—  
 "Take him in there"

FIRST MAD No, I'm neither fish nor flesh.

FLU What do you with that net, then?

FIRST MAD Dost not see, fool, there's a fresh salmon in't? If you step one foot further, you'll be over shoes, for you see I'm over head and ears<sup>w</sup> in the salt water and if you fall into this whirlpool where I am, you're drowned, you're a drowned rat!—I am fishing here for five ships, but I cannot have a good draught, for my net breaks still, and breaks, but I'll break some of your necks, and<sup>x</sup> I catch you in my clutches Stay, stay, stay, stay, stay where's the wind, where's the wind, where's the wind, where's the wind? Out, you gulls, you goosecaps, you gudgeon-eaters! do you look for the wind in the heavens? ha, ha, ha, ha! no, no! look there, look there, look there! the wind is always at that door hark, how it blows! puff, puff, puff!

ALL Ha, ha, ha!

FIRST MAD Do you laugh at God's creatures? do you mock old age, you rogues? is this grey beard and head counterfeit, that you cry ha, ha, ha? —Sirrah, art not thou my eldest son?

Pio Yes indeed, father

FIRST MAD Then thou'rt a fool, for my eldest son had a polt foot,<sup>y</sup> crooked legs, a verjuice face, and a pear-coloured<sup>z</sup> beard I made him a scholar, and he made himself a fool —Sirrah, thou there! hold out thy hand

DUKE My hand? well, here 'tis

FIRST MAD Look, look, look, look! has he not long nails and short hair?

<sup>w</sup> ears] So ed 1635 Other eds. "ear" <sup>x</sup> and] 1 e if

<sup>y</sup> a polt foot] "Seems to be the same we now call a *splay foot*" REED Rather, a club-foot

<sup>z</sup> pear-coloured] 1 e red

FLU Yes, monstrous short hair and abominable long nails

FIRST MAD Ten-penny nails, are they not?

FLU Yes, ten-penny nails

FIRST MAD Such nails had my second boy — Kneel down, thou varlet, and ask thy father's blessing Such nails had my middlemost son, and I made him a promoter,<sup>a</sup> and he scraped, and scraped, and scraped, till he got the devil and all but he scraped thus, and thus, and thus, and it went under his legs, till at length a company of kites, taking him for carrion, swept up all, all, all, all, all, all, all If you love your lives, look to yourselves! see, see, see, see, the Turk's galleys are fighting with my ships! bounce go<sup>b</sup> the guns! O—O, cry the men! rumble, rumble go the waters! alas, there, 'tis sunk, 'tis sunk! I am undone, I am undone! you are the damned pirates have undone me, you are, by th' lord, you are, you are!—stop 'em—you are!

AN. Why, how now, sirrah? must I fall to tame you?

FIRST MAD Tame me? no, I'll be madder than a roasted cat See, see, I am burnt with gunpowder! these are our close fights!

AN I'll whip you, if you grow unruly thus

FIRST MAD Whip me? out, you toad! whip me? what justice is this, to whip me because I'm a beggar? Alas, I am a poor man, a very poor man! I am starved, and have had no meat, by this light, ever since the great flood, I am a poor man

AN Well, well, be quiet, and you shall have meat

FIRST MAD Ay, ay, pray, do, for, look you,

<sup>a</sup> promoter] i e informer

<sup>b</sup> go] Old eds "goes"

here be my guts, these are my ribs, you may look through my ribs, see how my guts come out ' these are my red guts, my very guts, O, O '

AN Take him in there

*[Servants remove First Madman]*

FLU }  
PIO, &c } A very piteous sight

CAS Father, I see you have a busy charge

AN They must be us'd like children, pleas'd with toys,

And anon whipt for their unruliness  
I'll shew you now a pair quite different  
From him that's gone, he was all words, and these,  
Unless you urge 'em, seldom spend their speech,  
But save their tongues

*Opens another door, from which enter Second and Third Madmen*

La, you, this hithermost  
Fell from the happy quietness of mind  
About a maiden that he lov'd, and died  
He follow'd her to church, being full of tears,  
And as her body went into the ground,  
He fell stark mad That is a married man,  
Was jealous of a fair, but, as some say,  
A very virtuous wife, and that spoil'd him

THIRD MAD All these are whoremongers, and lay with my wife whore, whore, whore, whore, whore!

FIR Observe him

THIRD MAD Gaffer shoemaker, you pulled on my wife's pumps, and then crept into her pantofles <sup>b</sup> lie there, lie there!—This was her tailor You cut out her loose-bodied gown, and put in a yard more than I allowed her lie there, by the shoemaker

<sup>b</sup> *pantofles*] A sort of slippers



—O master doctor, are you here? you gave me a purgation, and then crept into my wife's chamber to feel her pulses, and you said, and she said, and her maid said, that they went pit-a-pat, pit-a-pat, pit-a-pat doctor, I'll put you anon into my wife's urinal—Heigh, come aloft, Jack!<sup>c</sup> This was her schoolmaster, and taught her to play upon the virginals,<sup>d</sup> and still his jacks leapt up, up You pricked her out nothing but bawdy lessons, but I'll prick you all! fiddler—doctor—tailor—shoemaker,—shoemaker—fiddler—doctor—tailor!—so! lie with my wife again, now!

CAS See how he notes the other now he feeds

THIRD MAD Give me some porridge

SEC MAD I'll give thee none

THIRD MAD Give me some porridge

SEC MAD I'll not give thee a bit

THIRD MAD Give me that flap-dragon<sup>e</sup>

SEC MAD I'll not give thee a spoonful thou heest, it's no dragon, 'tis a parrot that I bought for my sweetheart, and I'll keep it

THIRD MAD Here's an almond for parrot<sup>f</sup>

SEC MAD Hang thyself!

<sup>c</sup> *come aloft, Jack*] The exclamation of a master to an ape that had been taught to tumble and play tricks

<sup>d</sup> *virginals, and still his jacks, &c*] The virginals was an instrument of the spinnet kind for a correct description of it, see Nares's *Gloss* in v — In a note on the Second Part of this drama Steevens cites from Bacon, "In a *virginal* as soon as ever the *jack* falleth and toucheth the string, the sound ceaseth"

<sup>e</sup> *flap-dragon*] See note, vol 1 p 66

<sup>f</sup> *an almond for parrot*] "The title of a pamphlet [by Nash], called, '*An Almond for a Parrot, or Cuthbert Curry-knaves Almes*,' B L, no date, is here alluded to" REED — There is no such allusion The expression, "an almond for parrot," is old (it occurs in Skelton), and by no means uncommon See my note on Webster's *Works*, vol 111 p 122

THIRD MAD Here's a rope for parrot<sup>f</sup>

SEC MAD Eat it, for I'll eat this

THIRD MAD I'll shoot at thee, and<sup>g</sup> thou't give me none

SEC MAD Wu't thou?

THIRD MAD I'll run a tilt at thee, and thou't give me none

SEC MAD Wu't thou? do, and thou darest

THIRD MAD Bounce!

SEC MAD O—O, I am slain! murder, murder, murder! I am slain, my brains are beaten out

AN How now, you villains!—Bring me whips—  
I'll whip you

SEC MAD I am dead! I am slain! ring out the bell, for I am dead

DUKE How will you do now, sirrah? you ha' kill'd him

THIRD MAD I'll answer't at sessions He was eating of almond-butter, and I longed for't the child had never been delivered out of my belly, if I had not killed him I'll answer't at sessions, so my wife may be burnt i' th' hand too

AN Take 'em in both, bury him, for he's dead

SEC MAD Ay, indeed, I am dead, put me, I pray, into a good pit-hole

THIRD MAD I'll answer't at sessions

[*Servants remove Second and Third Madmen*]

*Enter BELLAFRONT*

AN How now, huswife? whither gad you?

<sup>f</sup> *a rope for parrot*] Another proverbial expression Taylor, the water-poet, has an epigram beginning,

"Why doth the Parrat cry a Rope, a Rope?  
Because hee's cag'd in prison out of hope"

*Epigrams*, p. 265—*Workes*, 1630

<sup>g</sup> *and*] i e. if.

BEL A nutting, foisooth—How do you, gaffer?  
—how do you, gaffer?—there's a French cuitsey  
for you too

FLU 'Tis Bellafront!

PIO 'Tis the punk, by th' lord!

DUKE Father, what's she, I pray?

AN As yet I know not

She came in but<sup>s</sup> this day, talks little idly,  
And therefore has the freedom of the house

BEL Do not you know me?—no! you?—no!  
you?—nor you?

ALL No, indeed.

BEL Then you are an ass—and you are an ass  
—and you are an ass, for I know you

AN Why, what are they? come, tell me, what  
are they?

BEL They're fish-wives will you buy any gud-  
geons? God's-santy,<sup>h</sup> yonder come friars! I know  
them too—

*Re-enter HIPPOLITO, MATHEO, and INFELICE, disguised  
as friars*

How do you, friar?

AN Nay, nay, away, you must not trouble  
friars—

The duke is here, speak nothing

BEL Nay, indeed, you shall not go, we'll run at  
barley-break<sup>i</sup> first, and you shall be in hell

<sup>s in but</sup>] So several eds First ed "but in"

<sup>h God's-santy</sup>] "See a note on *The Merchant of Venice*, vol  
III p 157, edit 1778, [where Steevens says, 'Perhaps it was  
once customary to swear by the *sante*, i e *health*, of the  
Supreme Being; &c] Perhaps, however, *God's-santy* is only  
a corruption of *God's sanctity*, or *God's saints*" STEEVENS

<sup>i barley-break</sup>] Or the *last couple in hell*,—was a game played  
by six people, three of each sex, who were coupled by lot  
see Gifford's description of it,—note on Massinger's *Works*,  
vol I p 104, ed 1813

MAT My punk turn'd mad whore, as all her fellows are !

HIP Speak nothing, but steal hence when you spy time

AN I'll lock you up, if you're unruly fie !

BEL Fie? marry, foh ! they shall not go, indeed, till I ha' told 'em their fortunes

DUKE Good father, give her leave

BEL Ay, pray, good father, and I'll give you my blessing

AN Well, then, be brief, but if you're thus unruly,

I'll have you lock'd up fast

PRO Come, to their fortunes

BEL Let me see, one, two, three, and four I'll begin with the little friar<sup>1</sup> first Here's a fine hand indeed ! I never saw friar have such a dainty hand here's a hand for a lady ! Here's your fortune You love a friar better than a nun,

Yet long you'll love no friar nor no friar's son

Bow a little

The line of life is out, yet, I'm afraid,

For all you're holy, you'll not die a maid

God give you joy !—

Now to you, friar Tuck<sup>2</sup>

MAT God send me good luck !

BEL You love one, and one loves you, You're a false knave, and she's a Jew

Here is a dial that false ever goes —

MAT O, your wit drops

BEL Troth, so does your nose —

Nay, let's shake hands with you too, pray, open here's a fine hand !

<sup>1</sup> *little friar*] <sup>1</sup> e, of course, Infelice — in Dodsley's *Old Plays*, "*little finger* !"

<sup>2</sup> *friar Tuck*] The famous chaplain of Robin Hood

Ho, friar, ho ! God be here !  
 So he had need , you'll keep good cheer  
 Here's a free table,<sup>k</sup> but a frozen breast,  
 For you'll starve those that love you best ,  
 Yet you've good fortune, for if I'm no liar,  
 Then you're no friar, nor you, nor you, no friar  
 Haha, haha ! [Discovers them]

DUKE Are holy habits cloaks for villany ?  
 Draw all your weapons !

HIP Do , draw all your weapons !

DUKE Where are you weapons ? draw !

CAS }  
 PIO, &c } The friar has gull'd us of 'em

MAT O rare trick !

You ha' learnt one mad point of arithmetic

HIP Why swells your spleen so high ? against  
 what bosom

Would you your weapons draw ? her's ? 'tis your  
 daughter's ,

Mine ? 'tis your son's

DUKE Son ?

MAT Son, by yonder sun !

HIP You cannot shed blood here but 'tis your  
 own ,

To spill your own blood were damnation

Lay smooth that wrinkled brow, and I will throw

Myself beneath your feet

Let it be rugged still and flinted o'er,

What can come forth but sparkles, that will burn

Yourself and us ? She's mine , my claim's most  
 good ,

She's mine by marriage, though she's yours by  
 blood.

<sup>k</sup> *table*] A quibble    *Table* meant the palm of the hand

AN [*kneeling*] I have a hand,<sup>1</sup> dear lord, deep in this act,

For I foresaw this storm, yet willingly  
Put forth to meet it Oft have I seen a father  
Washing the wounds of his dear son in tears,  
A son to curse the sword that struck his father,  
Both slain i' th' quarrel of your families  
Those scars are now ta'en off, and I beseech you  
To seal our pardon ! All was to this end,  
To turn the ancient hates of your two houses  
To fresh green friendship, that your loves might look  
Like the spring's forehead, comfortably sweet,  
And your vex'd souls in peaceful union meet  
Their blood will now be yours, yours will be theirs,  
And happiness shall crown your silver hairs

FLU You see, my lord, there's now no remedy

CAS } Beseech your lordship !  
PIO, &c }

DUKE You beseech fair, you have me in place fit  
To bridle me — Rise, friar, you may be glad  
You can make mad men tame, and tame men mad  
Since fate hath conquer'd, I must rest content,  
To strive now would but add new punishment  
I yield unto your happiness, be blest,  
Our families shall henceforth breathe in rest

ALL O happy change !

DUKE Yours now is my content,<sup>m</sup>  
I throw upon your joys my full consent

BEL Am not I a good girl for finding the friar  
in the well ? God's-so, you are a brave man ! will  
not you buy me some sugar-plumbs, because I am  
so good a fortune-teller ?

<sup>1</sup> *I have a hand, &c* ] Given in old eds as a continuation of Hippolito's speech

<sup>m</sup> *content* ] First two eds "consent" in both lines Other eds "consent" in first line and "content" in second

DUKE Would thou hadst wit, thou pretty soul,  
to ask,  
As I have will to give<sup>1</sup>

BEL Pretty soul? a pretty soul is better than a  
pretty body —Do not you know my pretty soul?  
I know you is not your name Matheo?

MAT Yes, lamb

BEL Baa, lamb<sup>2</sup> there you lie, for I am mut-  
ton<sup>m</sup>—Look, fine man<sup>1</sup> he was mad for me once,  
and I was mad for him once, and he was mad for  
her once, and were you never mad? yes, I warrant  
I had a fine jewel once, a very fine jewel, and that  
naughty man stole it away from me,—a very fine  
jewel

DUKE What jewel, pretty maid?

BEL Maid? nay, that's a lie O, 'twas a very  
rich jewel, called a maidenhead<sup>1</sup> and had not you  
it, leerer?

MAT Out, you mad ass, away!

DUKE Had he thy maidenhead?

He shall make thee amends, and marry thee

BEL Shall he? O brave Arthur of Bradley  
then!<sup>12</sup>

DUKE And if he bear the mind of a gentleman,  
I know he will

MAT I think I rifled her of some such paltry  
jewel

DUKE Did you? then marry her, you see the  
wrong

Has led her spirits into a lunacy

MAT How? marry her, my lord? 'sfoot, marry  
a mad woman<sup>1</sup> let a man get the tamest wife he

<sup>m</sup> mutton] See note, p. 102

<sup>12</sup> O brave Arthur of Bradley] "An allusion to the old ballad  
of that name, which is printed in 'An antidote against mel-  
ancholy, made up in pills, 1661' "—REED

can come by, she'll be mad enough afterward, do what he can

DUKE Nay, then, father Anselmo here shall do his best

To bring her to her wits and will you then ?

MAT I cannot tell I may choose

DUKE Nay, then, law shall compel I tell you, sir,

So much her hard fate moves me, you should not breathe

Under this air, unless you married her

MAT Well, then, when her wits stand in their right place, I'll marry her

BEL I thank your grace — Matheo, thou art mine

I am not mad, but put on this disguise

Only for you, my lord, for you can tell

Much wonder of me but you are gone, farewell

Matheo, thou didst first turn my soul black,

Now make it white again I do protest,

I'm pure as fire now, chaste as Cynthia's breast

HIP I durst be sworn, Matheo, she's indeed

MAT Cony-catch'd<sup>o</sup> gull'd<sup>1</sup> must I sail in your fly-boat

Because I help'd to rear your mainmast first ?

Plague 'found<sup>p</sup> you for't<sup>1</sup> 'Tis well,

The cuckold's stamp goes current in all nations,

Some men have horns given them at their creations,

If I be one of those, why, so, it's better

To take a common wench, and make her good,

Than one that simpers, and at first will scarce

Be tempted forth over the threshold door,

Yet in one se'nnight, zounds, turns arrant whore

<sup>o</sup> cony-catch'd] See note, p 16

<sup>p</sup> 'found'] i e confound



Come, wench, thou shalt be mine, give me thy  
golls,<sup>p</sup>

We'll talk of legs hereafter! —See, my lord!

God give us joy!

ALL God give you joy!

*Enter VIOLA and GEORGE*

GEO Come, mistress, we are in Bedlam now, mass, and see, we come in pudding-time, for here's the duke

VIO My husband, good my lord!

DUKE Have I thy husband?

CAS It's Candido, my lord, he's here among the lunatics —Father Anselmo, pray, fetch him forth [*Exit ANSELMO*]—This mad woman is his wife, and though she were not with child, yet did she long most spitefully to have her husband mad, and because she would be sure he should turn Jew, she placed him here in Bethlem Yonder he comes!

*Re-enter ANSELMO with CANDIDO*

DUKE Come hither, signor are you mad?

CAN You are not mad

DUKE Why, I know that

CAN Then may you know I am not mad, that know

You are not mad, and that you are the duke  
None is mad here but one —How do you, wife?  
What do you long for now? —Pardon, my lord,  
She had lost her child's nose else I did cut out  
Pennyworths of lawn, the lawn was yet mine own,  
A carpet was my<sup>q</sup> gown, yet 'twas mine own,  
I wore my man's coat, yet the cloth mine own,  
Had a crack'd crown, the crown was yet mine own

<sup>p</sup> golls] See note, p. 23

<sup>q</sup> was my] So several eds First ed. "was yet my"

She says for this I'm mad were her words true,  
 I should be mad indeed O foolish skill!<sup>a</sup>  
 Is patience madness? I'll be a madman still

VIO Forgive me, and I'll vex your spirit no more  
[Kneels]

DUKE Come, come, we'll have you friends, join  
 hearts, join hands

CAN See, my lord,<sup>r</sup> we are even —

Nay, rise, for ill deeds kneel unto none but heaven

DUKE Signor, methinks patience has laid on you  
 Such heavy weight, that you should loathe it —

CAN Loathe it?

DUKE For he whose breast is tender, blood so  
 cool

That no wrongs heat it, is a patient fool

What comfort do you find in being so calm?

CAN That which green wounds receive from  
 sovereign balm

Patience, my lord! why, 'tis the soul of peace,

Of all the virtues 'tis nearest kin to heaven,

It makes men look like gods The best of men

That e'er wore earth about him was a sufferer,

A soft, meek, patient, humble, tranquil spirit,

The first true gentleman that ever breath'd

The stock of patience, then, cannot be poor,

All it desires it has, what monarch more?

It is the greatest enemy to law

That can be, for it doth embrace all wrongs,

And so chains up lawyers' and women's tongues

'Tis the perpetual prisoner's liberty,

His walks and orchards 'tis the bond-slave's free-  
 dom,

<sup>a</sup> skill] i e reason

<sup>r</sup> See, my lord, &c ] An imperfect couplet see note, p 52.

And makes him seem proud of each iron chain,  
As though he wore it more for state than pain  
It is the beggars' music, and thus sings,  
Although their bodies beg, their souls are kings  
O my dread liege! it is the sap of bliss,  
Rears us aloft, makes men and angels kiss  
And, last of all, to end a household strife,  
It is the honey 'gainst a waspish wife

DUKE Thou giv'st it lively colours who dare  
say

He's mad whose words march in so good array?  
'Twere sin all women should such husbands have,  
For every man must then be his wife's slave  
Come, therefore, you shall teach our court to shine,  
So calm a spirit is worth a golden mine  
Wives with meek husbands that to vex them long,  
In Bedlam must they dwell, else dwell they wrong  
[*Exeunt omnes*]

# THE HONEST WHORE

(PART SECOND)



## DRAMATIS PERSONÆ

GASPARO TREBIZZI, *duke of Milan*  
 HIPPOLITO, *a count, husband to Infelice*  
 ORLANDO FRISCOBALDO,<sup>c</sup> *father to Bellafront*  
 MATHEO, *husband to Bellafront*  
 CANDIDO, *a linen-draper*  
 LODOVICO SFORZA  
 BERALDO  
 CAROLO  
 FONTINELL  
 ASTOLFO  
 ANTONIO GEORGIO, *a poor scholar*  
 BRIAN, *an Irish footman*  
 BOTS, *a pander*  
*Masters of Bridewell, Prentices, Servants, &c*  
  
 INFELICE, *wife to Hippolito*  
 BELLAFRONT, *wife to Matheo*  
 CANDIDO'S *Bride*  
 MISTRESS HORSELEECH, *a baud*  
 DOROTHEA TARGET, }  
 PENELOPE WHOREHOUND, } *harlots*  
 CATHERINA BOUNTINALL, }

Scene, MILAN

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<sup>c</sup> *Friscobaldo*] Ought, properly, to be written *Frescobaldo*, but I have not altered the orthography of the old ed, because Matheo says to him, "I'll *frisco* you," act iv sc 1, and when Lodovico (forgetting to address him by his assumed name of Pacheco) calls him "*Frisco*baldo," he replies, "*Frisking* again?" act iv sc 2



*The Second Part of the Honest Whore, With the Humors of the Patient Man, the Impatient Wife, the Honest Whore, persuaded by strong Arguments to turne Curtizan againe her braue refuting those Arguments And lastly, the Comicall Passages of an Italian Bridewell, where the Scene ends Written by Thomas Dekker London, Printed by Elizabeth Allde, for Nathaniel Butler, An Dom 1630 4to*

No earlier impression than that of 1630 is known to exist. It has been reprinted in the second and third editions of Dodsley's *Old Plays*, vol. III, and, as there given, is perhaps the most wretchedly edited drama in the English language.

It was licensed by Sir George Bucke, 29th April, 1608 (see Chalmers's *Suppl. Apol.* p. 202 (where it is by mistake called "the converted," instead of the "converted Courtisan, or Honest Whore"). As Middleton certainly wrote a portion of the First Part of this play (see p. 3 of the present vol.), there is every reason to believe that he was concerned in the composition of the Second Part.

Because the title page makes no mention of its having been represented on the stage, Langbaine very unnecessarily concludes that it was never acted. "The passage," he continues, "between the Patient Man and his Impatient Wife's going to fight for the Breeches, with the happy Event, is express by Sr John Harrington in Verse. See his Epigrams at the end of *Orlando Furioso*, Book 1 Epigr. 16." *Acc. of Engl. Dram. Poets*, p. 122. The epigram in question is as follows:

"OF A HOUSEHOLD FRAY FRIENDLY ENDED

A man and wife stroue earst who should be masters,  
And hauing chang'd between them houshold speeches,  
The man in wrath brought forth a paire of wasters,<sup>a</sup>  
And swore those 2 should proue who ware the breeches  
She that could breake his head yet giue him plasters,  
Accepts the challenge, yet withall beseeches  
That shee (as weakest) then might strike the first,  
And let him ward, and after doe his worst

He swore that should be so, as God should blesse him,  
And close he laid him to the sured locke

---

<sup>a</sup> *wasters*] i. e. cudgels



Shee flourishing as though she would not misse him,  
 Laid downe her cudgell, and with witty mocke  
 She told him for his kindnes she would kisse him  
 That now was sworne to giue her neuer knock  
 You sware, said she, I should the first blow giue,  
 And I sweare I'le neuer strike you while I liue

Ah flattring slut, said he, thou dar'st not fight '  
 I am no larke, quoth she, man doe not dare me,<sup>b</sup>  
 Let me point time and place, as 'tis my right  
 By law of challenge, and then neuer spare me  
 Agreed, said he Then rest (quoth she) to night,  
 To-morrow, at Cuckolds hausen, I'le prepare me  
 Peace, wife, said he, wee'le cease all rage and rancor,  
 Ere in that Harbor I will ride at Ancor "

" Although Harington's Epigrams," says the last editor of Dodsley's *Old Plays*, " were not printed in an entire state until 1618 (see Ritson's *Bibl Poet* 236), yet many of them were written when their author (who died in 1612) was a very young man. It seems probable that the incident was founded upon the epigram, for though Sir John Harington borrowed from the Latin and Italian, he most likely would not steal from an English play, especially when it appears that his originality had been attacked "

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<sup>b</sup> *I am no larke . doe not dare me*] *To dare larks* meant to catch larks by *terrifying* them with a hawk, a mirror, &c

THE SECOND PART  
\*  
OF  
THE HONEST WHORE

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ACT I SCENE I

*A Hall in HIPPOLITO's House*

*On one side enter BERALDO, CAROLO, FONTINELL, and  
ASTOLFO, with Serving-men or Pages attending,  
on the other side enter LODOVICO*

Lod Good day, gallants

All Good morrow, sweet Lodovico

Lod. How dost thou, Carolo?

Car. Faith, as physicians do in a plague, see  
the world sick, and am well myself

Fon Here's a sweet morning, gentlemen

Lod O, a morning to tempt Jove from his  
ningle<sup>c</sup> Ganymede, which is but to give dairry-  
wenches green gowns as they are going a-milking  
What, is thy lord stirring yet?

Ast Yes, he will not be horsed this hour, sure

Ber My lady swears he shall, for she longs to  
be at court

<sup>c</sup> ningle] See note, vol II p 498

CAR O, we shall ride switch and spur would we were there once!

*Enter BRYAN*

LOR How now, is thy lord ready?

BRY No, so crees sa' me, my lady will have some little ting in her pelly first

CAR O, then they'll to breakfast

LOR Footman, does my lord ride i' th' coach with my lady, or on horseback?

BRY No, foot, la, my lady will have me lord sheet wid her, my lord will sheet in de one side, and my lady sheet in de toder side [*Exit*

LOR My lady sheet in de toder side! did you ever hear a rascal talk so like a pagan? is't not strange that a fellow of his star should be seen here so long in Italy, yet speak so from a Christian?

*Enter ANTONIO with a book*

AST An Irishman in Italy! that so strange? why, the nation have running heads<sup>d</sup>

LOR Nay, Carolo, this is more strange, I ha' been in France, there's few of them, marry, England they count a warm chimney-corner, and there they swarm like crickets to the crevice of a brew-house, but, sir, in England I have noted one thing

AST }  
BER, &c } What's that, what's that of England?

LOR Marry this, sir,—what's he yonder?

BER A poor fellow would speak with my lord.

LOR. In England, sir—troth I ever laugh when I think on't, to see a whole nation should be marked

<sup>d</sup> *running heads*] Opposite these words is a stage-direction in old ed. "*Exchange Walke*"—meaning, I presume, that they were to walk up and down while they talked

<sup>e</sup> *As*, *Ber*, &c.] Old ed here and afterwards, "*Omnes*"

i' th' forehead, as a man may say, with one iron—why, sir, there all costermongers<sup>f</sup> are Irishmen

CAR O, that's to shew their antiquity, as coming from Eve, who was an apple-wife, and they take after the mother

AST }  
BER, &c } Good, good ' ha, ha ' }

LOD Why, then, should all your chimney-sweepers likewise be Irishmen? answer that now, come, your wit

CAR Faith, that's soon answered, for saint Patrick,<sup>g</sup> you know, keeps purgatory, he makes the fire, and his countrymen could do nothing if they cannot sweep the chimneys

AST }  
BER, &c } Good again ' }

LOD Then, sir, have you many of them, like this fellow, especially those of his hair, footmen to noblemen and others,<sup>h</sup> and the knaves are very faithful where they love, by my faith, very proper

<sup>f</sup> *costermongers*] " Sellers of apples " REED

<sup>g</sup> *saint Patrick, &c*] Saint Patrick's Purgatory was a cavern in the southern part of the county of Donegall, much frequented by pilgrims see a long note concerning it, by Reed, on Heywood's *Four P's*,—Dodsley's *Old Plays*, vol 1 p 59, last ed, also the prefatory matter to *Owain Miles* in a very interesting volume, containing that and other pieces of early poetry, edited by Mr W B D D Turnbull and Mr D Laing, Edinb. 1837

<sup>h</sup> *footmen to noblemen and others*] When this play was written many English " noblemen and others " had Irish running footmen in their service So in *Cupid's Whirligig*, ed. 1616, " Come, thou hast such a running wit, 'tis like an Irish foote boy," sig E 3, in Brathwait's *Strappado for the Duell*, 1615,

" For see those thin breech Irish lackies runne," p 191,

and in Dekker's *English Villaines six several times prest to death by the printers, &c*, 1632, " The Devils foote-man was very nimble of his heeles, for no wild Irish-man could outrunne him,"

men many of them, and as active as the clouds,—  
whirr, hah!

AST  
BER, *sc* } Are they so?

Lod And stout, exceeding stout, why, I warrant this precious wild villain, if he were put to't, would fight more desperately than sixteen Dunkirks<sup>h</sup>

AST The women, they say, are very fair

Lod No, no, our country bona-robas,<sup>i</sup> O, are the sugarest delicious rogues!

AST O look, he has a feeling of them!

Lod Not I, I protest there's a saying when they commend nations, it goes, the Irishman for his hand, [the] Welshman for a leg, the Englishman for a face, the Dutchman for [a] beard.

Fon I'faith, they may make swabbers<sup>j</sup> of them

Lod The Spaniard—let me see—for a little, foot, I take it, the Frenchman,—what a pox hath he? and so of the rest Are they at breakfast yet? come, walk

AST This Lodovico is a notable-tongued fellow

Fon Discourses well

BER And a very honest gentleman

AST O, he's well valued by my lord

*Enter BELLAFRONT with a petition*

Fon How now, how now, what's she?

BER Let's make towards her

BEL Will it be long, sir, ere my lord come forth?

sig 24 It appears (see note on *A Fair Quarrel*, act iv sc 4) that these Irish footmen used to carry "darts" in their hands

<sup>h</sup> *Dunkirks*] i e privateers of Dunkirk So Shirley,—  
"was a'en at sea by *Dunkirks*,"—*Works*, vol ii p 428

<sup>i</sup> *bona-robas*] See note, vol i p 258

<sup>j</sup> *suabbers*] i e sweepers.

AST Would you speak with my lord ?

LOD How now, what's this ? a nurse's bill ?  
hath any here got thee with child, and now will  
not keep it ?

BEL. No, sir, my business is unto my lord

LOD. He's about his own wife['s] now, he'll  
hardly despatch two causes in a morning

AST No matter what he says, fair lady, he's a  
knight, there's no hold to be taken at his words

FON My lord will pass this way presently

BER A pretty, plump rogue

AST A good lusty, bouncing baggage

BER Do you know her ?

LOD A pox on her, I was sure her name was in  
my table-book<sup>1</sup> once, I know not of what cut her  
die is now, but she has been more common than  
tobacco this is she that had the name of the  
Honest Whore

AST }  
BER, &c } Is this she ?

LOD This is the blackamoor that by washing  
was turned white, this is the birding-piece new  
scoured, this is she that, if any of her religion can  
be saved, was saved by my lord Hippolito

AST. She has been a goodly creature

LOD She has been<sup>1</sup> that's the epitaph of all  
whores I'm well acquainted with the poor gen-  
tleman her husband, lord, what fortunes that man  
has overreached<sup>1</sup> She knows not me, yet I have  
been in her company, I scarce know her, for the  
beauty of her cheek hath, like the moon, suffered  
strange eclipses since I beheld it but women are  
like medlars, no sooner ripe but rotten

<sup>1</sup> *table-book*] i. e. memorandum book.

A woman last was made, but is spent first,  
Yet man is oft prov'd in performance worst

AST }  
BER, &c } My lord is come

*Enter HIPPOLITO, INFELICE, and two Waiting-women*

HIP We ha' wasted half this morning —Morrow,  
Lodovico

Lod. Morrow, madam

HIP Let's away to horse

Lod

AST, &c } Ay, ay, to horse, to horse

BEL I do beseech your lordship, let your eye  
Read o'er this wretched paper<sup>1</sup>

HIP. I'm in haste;

Pray thee, good woman, take some apter time.

INF. Good woman, do.

BEL O 'las, it does concern

A poor man's life<sup>1</sup>

HIP Life, sweetheart?—Seat yourself;

I'll but read this and come

Lod. What stockings have you put on this morning, madam? if they be not yellow,<sup>k</sup> change them, that paper is a letter from some wench to your husband

INF O sir, that cannot make me jealous

*[Exeunt all except HIPPOLITO, BELLAFRONT, and ANTONIO]*

HIP. Your business, sir? to me?

<sup>k</sup> if they be not yellow, &c ] Lodovico means—it is time for you to be jealous "Since Citizens wives fitted their husbands with yellow hose, is not within the memory of man." Dekker's *Owles Almanack*, 1618, p 7 The word "yellows" was frequently used for jealousy

AN. Yes, my good lord.

HIP Presently, sir — Are you Matheo's wife ?

BEL That most unfortunate woman.

HIP I am sorry

These storms are fallen on him , I love Matheo,  
And any good shall do him , he and I  
Have seal'd two bonds of friendship, which are  
strong

In me, however fortune does him wrong.

He speaks here he's condemn'd is't so ?

BEL Too true

HIP. What was he whom he kill'd ? O, his name's  
here,

*Old Giacomo, son to the Florentine ,*  
Giacomo, a dog, that, to meet profit,  
Would to the very eyelids wade in blood  
Of his own children Tell Matheo,  
The duke my father hardly shall deny  
His signèd pardon , it was fair fight, yes,  
If rumour's tongue go true , so writes he here  
To-morrow morning I return from court ,  
Pray be you here then — I'll have done, sir,  
straight.—

But in troth say, are you Matheo's wife ?

You have forgot me

BEL No, my lord

HIP Your turner,

That made you smooth to run an even bias ;  
You know I lov'd you when your very soul  
Was full of discord art not a good wench still ?

BEL Umh,—when I had lost my way to heaven,  
you shew'd it,  
I was new born that day.

*Re-enter Lodovico.*

Lod. 'Sfoot, my lord, your lady asks if you have



not left your wench yet? when you get in once,  
you never have done Come, come, come, pay  
your old score, and send her packing, come

HIP Ride softly on before, I'll overtake you

Lod Your lady swears she'll have no riding on  
before without ye

HIP Prithee, good Lodovico ——

Lod My lord, pray hasten

HIP I come —

[Exit LODOVICO]

To-morrow let me see you, fare you well,  
Commend me to Matheo. Pray, one word more,  
Does not your father live about the court?

BEL. I think he does, but such rude spots of  
shame

Stuck on my cheek, that he scarce knows my name.

HIP. Orlando Friscobaldo is't not?

BEL Yes, my lord

HIP What does he for you?

BEL All he should when children

From duty start, parents from love may swerve  
He nothing does, for nothing I deserve

HIP Shall I join him unto you, and restore you  
To wonted grace?

BEL It is impossible

HIP It shall be put to trial fare you well

[Exit BELLAFRONT]

The face I would not look on<sup>1</sup> sure then 'twas rare,  
When, in despite of grief, 'tis still thus fair —  
Now, sir, your business with me

AN. I am bold

T' express my love and duty to your lordship  
In these few leaves

HIP A book?

AN Yes, my good lord.

<sup>1</sup> *The face I would not look on*] See p 54

HIP Are you a scholar ?

AN Yes, my lord, a poor one

HIP Sir, you honour me,

Kings may be scholars' patrons but, faith, tell me  
To how many hands besides hath this bird flown ?  
How many partners share with me ?

AN Not one,

In troth, not one your name I held more dear  
I'm not, my lord, of that low character.

HIP Your name, I pray ?

AN Antonio Georgio

HIP Of Milan ?

AN Yes, my lord

HIP I'll borrow leave

To read you o'er, and then we'll talk till then  
Drink up this gold, good wits should love good  
wine, [Gives money  
This of your loves, the earnest that of mine —

*Re-enter BRIAN*

How now, sir, where's your lady ? not gone yet ?

BRY I fart di lady is run away from dee a  
mighty deal of ground, she sent me back for dine  
own sweet face, I pray dee come, my lord, away,  
wu't tow go now ?

HIP Is the coach gone ? saddle my horse, the  
sorrel.

BRY A pox a' de horse's nose ! he is a lousy  
rascally fellow when I came to gird his belly, his  
scurvy guts rumbled, di horse farted in my face,  
and dow knowest an Irishman cannot abide a fart  
but I have saddled de hobby-horse, di fine hobby  
is ready, I pray dee, my good sweet lord, wi't tow  
go now, and I will run to de devil before dee ?

HIP Well, sir — I pray let's see you, master  
scholar.

[Exit ANTONIO

BRY. Come. I pray dee, wu't come, sweet face?  
go. [Exeunt

## SCENE II

*An Apartment in the Duke's Palace*

*Enter LODOVICO, CAROLO, ASTOLFO, and BERALDO*

LOD. Godso, gentlemen, what do we forget?

CAR }  
AST } What?  
BER }

LOD Are not we all enjoined as this day—  
Thursday, is't not?—ay, as that day to be at the  
linen-draper's house at dinner?

CAR. Signor Candido, the patient man

AST. Afore Jove, true, upon this day he's married.

BER. I wonder, that being so stung with a wasp  
before, he dares venture again to come about the  
caves amongst bees

LOD O, 'tis rare sucking a sweet honeycomb!  
Pray heaven his old wife be buried deep enough,  
that she rise not up to call for her dance! the poor  
fiddlers' instruments would crack for it she'd  
tickle them At any hand, let's try what mettle is  
in his new bride if there be none, we'll put in  
some Troth, it's a very noble citizen, I pity he  
should marry again I'll walk along, for it is a  
good old fellow.

CAR I warrant the wives of Milan would give  
any fellow twenty thousand ducats that could but  
have the face to beg of the duke, that all the  
citizens in Milan might be bound to the peace of  
patience, as the linen-draper is

LOD O, fie upon't! 'twould undo all us that are

courtiers, we should have no ho<sup>m</sup> with the wenches then

*Enter HIPPOLITO*

CAR }  
AST. } My lord's come.  
BER }

HIP How now, what news?

CAR. }  
AST } None  
BER }

LOD Your lady is with the duke her father

HIP And we'll to them both presently —

*Enter ORLANDO FRISCOBALDO.*

Who's that?

CAR }  
AST } Signor Friscobaldo  
BER }

HIP Friscobaldo? O, pray call him, and leave me, we two have business

CAR Ho, signor! signor Friscobaldo! the lord Hippolito

*[Exeunt all except HIPPOLITO and FRISCOBALDO.]*

OR. My noble lord, my lord Hippolito! the duke's son! his brave daughter's brave husband! how does your honoured lordship? does your nobility remember so poor a gentleman as signor Orlando Friscobaldo, old mad Orlando?

HIP O sir,<sup>m</sup> our friends, they ought to be unto us as our jewels, as dearly valued being locked up and unseen, as when we wear them in our hands I see, Friscobaldo, age hath not command of your

<sup>m</sup> have no ho] See note, p 106

<sup>n</sup> O sir, &c] This speech seems to have been intended for verse, and is most probably corrupted.

blood, for all Time's sickle has gone over you,  
you are Orlando still

OR. Why, my lord, are not the fields mown and  
cut down and stript bare, and yet wear they not  
pied coats again? though my head be like a leek,  
white, may not my heart be like the blade, green?

HIP. Scarce can I read the stories on your brow  
Which age hath writ there, you look youthful still

OR. I eat snakes,<sup>o</sup> my lord, I eat snakes my  
heart shall never have a wrinkle in it, so long as I  
can cry hem with a clear voice

HIP. You are the happier man, sir

• OR. Happy man? I'll give you, my lord, the  
true picture of a happy man. I was turning leaves  
over this morning, and found it, an excellent  
Italian painter drew it, if I have it in the right  
colours, I'll bestow it on your lordship

HIP. I stay for it

OR. He that<sup>p</sup> makes gold his wife, but not his  
whore,

He that at noon-day walks by a prison-door,  
He that i' th' sun is neither beam nor mote,  
He that's not mad after a petticoat,  
He for whom poor men's curses dig no grave,  
He that is neither lord's nor lawyer's slave,  
He that makes this his sea and that his shore,  
He that in's coffin is richer than before,  
He that counts youth his sword and age his staff,  
He whose right hand carves his own epitaph,  
He that upon his death-bed is a swan,  
And dead no crow,—he is a happy man

<sup>o</sup> *eat snakes*] A supposed receipt for restoring youth

<sup>p</sup> *He that, &c.*] "The turn of this is the same with Iago's  
definition of a deserving woman 'She that was ever fair,  
and never proud,' &c. The matter is superior" LAMB,  
*Spec. of Engl. Dram. Poets*, p. 65

HIP It's very well I thank you for this picture.

OR After this picture, my lord, do I strive to have my face drawn for I am not covetous, am not in debt, sit neither at the duke's side, nor lie at his feet, wenching and I have done, no man I wrong, no man I fear, no man I fee, I take heed how far I walk, because I know yonder's my home, I would not die like a rich man, to carry nothing away save a winding-sheet, but like a good man, to leave Orlando behind me, I sowed leaves in my youth, and I reap now books in my age, I fill this hand, and empty this, and when the bell shall toll for me, if I prove a swan, and go singing to my nest, why, so! if a crow, throw me out for carrion, and pick out mine eyes May not old Fuscobaldo, my lord, be merry now, ha?

HIP You may would I were partner in your mirth!

OR I have a little, have all things, I have nothing, I have no wife, I have no child, have no chick, and why should not I be in my jocundare?

HIP Is your wife then departed?

OR She's an old dweller in those high countries, yet not from me—here, she's here—but before me when a knave and a quean are married, they commonly walk like sergeants together, but a good couple are seldom parted

HIP You had a daughter too, sir, had you not?

OR O my lord, this old tree had one branch, and but one branch, growing out of it! it was young, it was fair, it was straight, I pruned it daily, drest it carefully, kept it from the wind, helped it to the sun, yet for all my skill in planting, it grew crooked, it bore crabs, I hewed it

down, what's become of it, I neither know nor care

HIP Then can I tell you what's become of it,  
That branch is wither'd

OR So 'twas long ago

HIP Her name, I think, was Bellafront she's dead.

OR Ha! dead?

HIP. Yes, what of her was left, not worth the keeping,

Even in my sight was thrown into a grave

OR Dead? my last and best peace go with her!  
I see Death's a good trencherman, he can eat coarse homely meat, as well as the daintiest

HIP Why, Friscobaldo, was she homely?

OR O my lord, a strumpet is one of the devil's vines! all the sins, like so many poles, are stuck upright out of hell to be her props, that she may spread upon them, and when she's ripe, every slave has a pull at her, then must she be prest the young beautiful grape sets the teeth of lust on edge, yet to taste that liquorish wine is to drink a man's own damnation Is she dead?

HIP She's turn'd to earth

OR Would she were turned to heaven! umh, is she dead? I am glad the world has lost one of his idols no whoremonger will at midnight beat at the doors In her grave sleep all my shame and her own, and all my sorrows and all her sins!

HIP. I'm glad you're wax, not marble, you are made

Of man's best temper, there are now good hopes  
That all those<sup>a</sup> heaps of ice about your heart,

<sup>a</sup> *those*] Old ed "these"

By which a father's love was frozen up,  
Are thaw'd in these sweet showers fetch'd from your  
eyes

We're ne'er like angels till our passion dies.  
She is not dead, but lives under worse fate,  
I think she's poor, and, more to clip her wings,  
Her husband at this hour lies in the jail  
For killing of a man To save his blood,  
Join all your force with mine, mine shall be shewn  
The getting of his life preserves your own

OR. In my daughter, you will say does she live  
then? I am sorry I wasted tears upon a harlot, but  
the best is I have a handkercher to drink them up,  
soap can wash them all out again Is she poor?

HIP. Trust me, I think she is

OR. Then she's a right strumpet I ne'er knew  
any of their trade rich two years together, sieves  
can hold no water, nor harlots hoard up money,  
they have [too] many vents, too many sluices to let  
it out, taverns, tailors, bawds, panders, fiddlers,  
swaggerers, fools, and knaves, do all wait upon a  
common harlot's trencher, she is the gallipot to  
which these drones fly, not for love to the pot, but  
for the sweet sucket<sup>r</sup> within it, her money, her  
money.

HIP. I almost dare pawn my word, her bosom  
Gives warmth to no such snakes. When did you  
see her?

OR. Not seventeen summers

HIP. Is your hate so old?

OR. Older; it has a white head, and shall never  
die till she be buried her wrongs shall be my bed-  
fellow

HIP. Work yet his life, since in it lives her fame

<sup>r</sup> sucket] i e sweetmeat, preserve



OR No, let him hang, and half her infamy departs out of the world I hate him for her, he taught her first to taste poison I hate her for herself, because she refused my physic

HIP Nay, but, Friscobaldo ——

OR I detest her, I defy<sup>s</sup> both she's not mine, she's ——

HIP Hear her but speak

OR I love no mermaids, I'll not be caught with a quail-pipe<sup>t</sup>

HIP. You're now beyond all reason

OR I am then a beast Sir, I had rather be a beast, and not dishonour my creation, than be a doting father, and, like Time, be the destruction of mine own brood

HIP Is't dotage to relieve your child, being poor?

OR Is't fit for an old man to keep a whore?

HIP 'Tis charity too

OR 'Tis foolery relieve her?

Were her cold limbs stretch'd out upon a bier,  
I would not sell this dirt under my nails  
To buy her an hour's breath, nor give this hair,  
Unless it were to choke her

HIP Fare you well, for I'll trouble you no more

OR And fare you well, sir [*Exit HIPPOLITO*]  
Go thy ways, we have few lords of thy making,  
that love wenches for their honesty 'Las, my girl,  
art thou poor? poverty dwells next door to despair,  
there's but a wall between them, despair is one of  
hell's catchpolls, and lest that devil arrest her, I'll  
to her, yet she shall not know me, she shall drink

<sup>s</sup> *defy*] i. e. renounce

<sup>t</sup> *quail-pipe*] Used by fowlers to allure quails

of my wealth as beggars do of running water, freely, yet never know from what fountain's head it flows Shall a silly bird pick her own breast to nourish her young ones, and can a father see his child starve? that were hard the pelican<sup>a</sup> does it, and shall not I? yes, I will victual the camp for her, but it shall be by some stratagem That knave there her husband will be hanged, I fear I'll keep his neck out of the noose if I can, he shall not know how

*Enter two Serving-men*

How now, knaves? whither wander you?

FIRST SER To seek your worship

OR Stay, which of you has my purse? what money have you about you?

SEC SER Some fifteen or sixteen pounds, sir

OR Give it me [*takes purse*], I think I have some gold about me, yes, it's well Leave my lodging at court, and get you home Come, sir, though I never turned any man out of doors, yet I'll be so bold as to pull your coat over your ears

FIRST SER What do you mean to do, sir?

[*ORLANDO puts on the coat of First Serving-man, and gives him in exchange his cloak*]

OR. Hold thy tongue, knave take thou my cloak; I hope I play not the paltry merchant in this bartering Bid the steward of my house sleep with open eyes in my absence, and to look to all things whatsoever I command by letters to be done by you, see it done So, does it sit well?

SEC SER As if it were made for your worship

OR You proud varlets, you need not be ashamed

<sup>a</sup> *the pelican does it*] "The young pelican is fabled to suck the mother's blood" REED

to wear blue,<sup>v</sup> when your master is one of your fellows    Away ' do not see me

BOTH SER This is excellent

[*Exeunt Serving-men*]

OR. I should put on a worse suit too, perhaps  
I will My vizard is on, now to this masque  
Say I should shave off this honour of an old man,  
or tie it up shorter, well, I will spoil a good face  
for once my beard being off, how should I look?  
even like

A winter cuckoo, or unfeather'd owl,

Yet better lose this hair than lose her soul    [*Exit*]

### SCENE III

*A Room in CANDIDO's House*    CANDIDO, the Bride,  
and Guests, discovered at dinner,    Prentices wait-  
ing on them.

*Enter* LODOVICO, CAROLO, and ASTOLFO <sup>w</sup>

CAN O gentlemen, so late? you're very wel-  
come

Pray, sit down

Lod    Carolo, didst e'er see such a nest of caps?<sup>x</sup>

AST    Methinks it's a most civil and most comely  
sight

Lod. What does he i' th' middle look like?

AST    Troth, like a spire-steeple in a country  
village over-peering so many thatched houses

<sup>v</sup> *to wear blue*] "The habit of servants at the time" REED

<sup>w</sup> *Lodovico, Carolo, and Astolfo*] Ought not Beraldo to be of  
the party (see p 138)? but his name is not prefixed to any of  
the speeches in this scene

<sup>x</sup> *caps*] See note, p 58

LOD It's rather a long pike-staff against so many bucklers without pikes <sup>γ</sup> they sit for all the world like a pair of organs,<sup>z</sup> and he's the tall great roaring pipe i' th' midst

AST Ha, ha, ha, ha !

CAN What's that you laugh at, signors ?

LOD Troth, shall I tell you, and aloud I'll tell it ;  
We laugh to see, yet laugh we not in scorn,  
Amongst so many caps that long hat worn

FIRST GUEST <sup>a</sup> Mine is as tall a felt<sup>b</sup> as any is this day in Milan, and therefore I love it, for the block<sup>c</sup> was cleft out for my head, and fits me to a hair

CAN Indeed, you're good observers, it shews strange

But, gentlemen, I pray neither contemn  
Nor yet deride a civil ornament,  
I could build so much in the round cap's praise,  
That 'bove<sup>d</sup> this high roof I thus flat would raise

LOD Prithee, sweet bridegroom, do't

CAN So all these guests will pardon me, I'll do't

GUESTS With all our hearts

CAN Thus, then, in the cap's honour  
To every sex and state both nature, time,  
The country's laws, yea, and the very clime,  
Do allot distinct habits the spruce courtier  
Jets<sup>e</sup> up and down in silk, the warrior  
Marches in buff, the clown plods on in gray -  
But for these upper garments thus I say ;

<sup>γ</sup> *bucklers without pikes*] "The ancient *bucklers* had a prominent *spike*, and sometimes a *pistol* in the centre of them."

STEEVENS

<sup>z</sup> *pair of organs*] i. e. an organ compare vol. II. p. 346, and note

<sup>a</sup> *First Guest*] Old ed. "Lod"

<sup>b</sup> *felt*] i. e. hat.

<sup>c</sup> *block*] i. e. mould see note, p. 107

<sup>d</sup> *'bove*] Old ed. "loue"—and so in Dodsley's *Old Plays* !

<sup>e</sup> *Jets*] i. e. struts

The seaman has his cap, par'd without brim ,  
 The gallant's head is feather'd, that fits him ,  
 The soldier has his murrion ,<sup>f</sup> women ha' tures ,  
 Beasts have their head-pieces, and men ha' theirs

Lod Proceed

CAN Each degree has his fashion , it's fit then  
 One should be laid by for the citizen,  
 And that's the cap which you see swells not high,  
 For caps are emblems of humility  
 It is a citizen's badge, and first was worn  
 By th' Romans , for when any bondman's turn<sup>g</sup>  
 Came to be made a freeman, thus 'twas said,  
 He to the cap was call'd, that is, was made  
 Of Rome a freeman, but was first close shorn ,  
 And so a citizen's hair is still short worn

Lod. That close shaving made barbers a company,  
 and now every citizen uses it

CAN Of geometric figures the most rare  
 And perfect'st are the circle and the square  
 The city and the school much build upon  
 These figures, for both love proportion  
 The city-cap is round, the scholar's square,  
 To shew that government and learning are  
 The perfect'st limbs i' th' body of a state ,  
 For without them all's disproportionate  
 If the cap had no honour, this might rear it,  
 The reverend fathers of the law do wear it  
 It's light for summer, and in cold it sits  
 Close to the skull, a warm house for the wits ,  
 It shews the whole face boldly, 'tis not made  
 As if a man to look out<sup>h</sup> were afraid ,

<sup>f</sup> *murrion*] "A head-piece, or cap of steel" REED

<sup>g</sup> *for when any bondman's turn, &c*] Here Reed has a *learned* note on "the ceremony of manumission," (from Kennet's *Roman Antiq*), which I think it unnecessary to reprint.

<sup>h</sup> *out*] Old ed "on't"

Nor like a draper's shop with broad dark shed,  
 For he's no citizen that hides his head  
 Flat caps as proper are to city-gowns,  
 As to armours helmets, or to kings their crowns  
 Let then the city-cap by none be scorn'd,  
 Since with it princes' heads have been adorn'd.  
 If more the round cap's honour you would know,  
 How would this long gown with this steeple<sup>b</sup> shew?

ALL Ha, ha, ha! most vile, most ugly

CAN Pray, signor, pardon me, 'twas done in jest

BRIDE A cup of claret wine there!

FIRST P Wine? yes, forsooth, wine for the bride

CAR You ha' well set out the cap, sir

LOD Nay, that's flat

CAN A health!

LOD Since his cap's round, that shall go round  
 Be bare,

For in the cap's praise all of you have share

[*They uncover their heads, and drink As First  
 Prentice offers the wine to the Bride, she hits  
 him on the lips, and breaks the glass*]

The bride's at cuffs!

CAN O, peace, I pray thee, thus! far off I stand,  
 I spied the error of my servants  
 She call'd for claret, and you fill'd out sack,  
 That cup give me, 'tis for an old man's back,  
 And not for hers. Indeed, 'twas but mistaken,  
 Ask all these else.

<sup>b</sup> *this steeple*] "Of such hats P Stubbes speaks in his celebrated work, the *Anatomie of Abuses*, 1585 'Sometimes they use them sharp on the crowne, pearling up like the spere or shaft of a steeple, standing a quarter of a yarde above the crowne of their heads, some more, some less, as please the phantasies of their unconstant mindes'" REED

<sup>1</sup> *Can*] Old ed "Long" Dodsley gives the exclamation to "Car"

<sup>2</sup> *thus*] Qy "though?"

ALL No, faith, 'twas but mistaken

FIRST P Nay, she took it right enough

CAN Good Luke, reach her that glass of claret —  
Here, mistress bride, pledge me there

BRIDE Now I'll none

[Exit

CAN How now?

LOD. Look what your mistress ails

FIRST P Nothing, sir, but about filling a wrong  
glass,—a scurvy trick

CAN I pray you, hold your tongue —My servant  
there

Tells me she is not well

GUESTS Step to her, step to her

LOD. A word with you, do ye hear? this wench,  
your new wife, will take you down in your wedding-shoes, unless you hang her up in her wedding-garters.

CAN How? hang her in her garters?

LOD Will you be a tame pigeon still? shall your  
back be like a tortoise-shell, to let carts go over  
it, yet not to break? This she-cat will have more  
lives than your last puss had, and will scratch worse  
and mouse you worse look to't

CAN What would you have me do, sir?

LOD What would I have you do? swear, swagger,  
brawl, fling, for fighting it's no matter, we ha' had  
knocking pusses enow already you know that  
a woman was made of the rib of a man, and that  
rib was crooked, the moral of which is, that a man  
must, from his beginning, be crooked to his wife  
Be you like an orange to her, let her cut you never  
so fair, be you sour as vinegar Will you be ruled  
by me?

CAN In any thing that's civil, honest, and just

LOD. Have you ever a prentice's suit will fit me?

CAN I have the very same which myself wore.

LOD I'll send my man for't within this half hour,  
and within this two hours I'll be your preftice The  
hen shall not overcrow the cock, I'll sharpen your  
spurs

CAN It will be but some jest, sir?

LOD Only a jest farewell—Come, Carolo

[*Exeunt LODOVICO, CAROLO, and ASTOLFO*]

GUESTS We'll take our leaves, sir, too

CAN Pray, conceit not ill

Of my wife's sudden rising This young knight,  
Sir Lodovico, is deep <sup>seen</sup> in physic,  
And he tells me the disease call'd the mother<sup>j</sup>  
Hangs on my wife, it is a vehement heaving  
And beating of the stomach, and that swelling  
Did with the pun thereof cramp up her arm,  
That hit his lips and brake the glass no harm,  
It was no harm

GUESTS No, signor, none at all

CAN The straightest arrow may fly wide by  
chance

But, come, we'll close this brawl up in some dance  
[*Exeunt*]

## ACT II SCENE I

*A Room in MATHEO's House*

*Enter BELLAFRONT and MATHEO*

BEL O my sweet husband! wert thou in thy  
grave,  
And art alive again? O welcome, welcome!

MAT Dost know me? my cloak, prithee, lay't  
up Yes, faith, my winding-sheet was taken out of  
lavender, to be stuck with rosemary <sup>k</sup> I lacked but

<sup>j</sup> *the mother*] See note, p 41

<sup>k</sup> *rosemary*] Used at funerals see note, vol 1 p 231



the knot here or here, yet, if I had had it, I should ha' made a wry mouth at the world like a plaice<sup>1</sup> But, sweetest villain, I am here now, and I will talk with thee soon

BEL And glad am I thou'rt here

MAT Did these heels caper in shackles? Ah, my little plump rogue, I'll bear up for all this, and fly high ' catso, catso<sup>1m</sup>

BEL Matheo —

MAT What sayst, what sayst? O brave fresh air! a pox on these grates, and gngling of keys, and rattling of iron! I'll bear up, I'll fly high, wench, hang toss!

BEL. Matheo, prithee, make thy prison thy glass, And in it view the wrinkles and the scars By which thou wert disfigur'd, viewing them, mend them

MAT I'll go visit all the mad rogues now, and the good roaring boys<sup>2</sup>

BEL Thou dost not hear me

MAT Yes, faith, do I

BEL Thou hast been in the hands of misery, And ta'en strong physic, prithee, now be sound

MAT Yes 'Sfoot, I wonder how the inside of a tavern looks now O, when shall I bizle,<sup>o</sup> bizle?

<sup>1</sup> wry mouth like a plaice] "So in Nash's *Lenten Stuff*, 1599 'None won the day in this but the herring, whom all their clamorous suffrages saluted with Vive le Roy, God save the King, God save the King, save only the *playse* and the butt, that made *wry mouths* at him, and for their mocking have *wry mouths* ever since'" REED The wry mouth of the plaice was a favourite allusion with our old writers

<sup>m</sup> catso] See note, vol. 1 p 296

<sup>2</sup> roaring boys] See note on *A Fair Quarrel*, act 11 sc 2, in this vol

<sup>o</sup> bizle] "Or, as it is sometimes spelt, *bezzle* He means to say, When shall I have an opportunity to drink to excess?" REED

BEL Nay, see, thou'rt thirsty still for poison'  
 come,  
 I will not have thee swagger.

MAT Honest ape's face!

BEL 'Tis that sharpen'd an axe to cut thy throat  
 Good love, I would not have thee sell thy substance  
 And time, worth all, in those damn'd shops of hell,  
 Those dicing-houses, that stand never well  
 But when they stand most ill that four-squar'd sin  
 Has almost lodg'd us in the beggar's inn  
 Besides, to speak which even my soul does grieve,  
 A sort<sup>p</sup> of ravens have hung upon thy sleeve,  
 And fed upon thee <sup>q</sup> good Mat, if you please,  
 Scorn to spread wing amongst so base as these,  
 By them thy fame is speckled, yet it shews  
 Clear amongst them, so crows are fair with crows  
 Custom in sin gives sin a lovely dye,  
 Blackness in Moors is no deformity

MAT Bellafront, Bellafront, I protest to thee, I  
 swear, as I hope [for] my soul, I will turn over a  
 new leaf, the prison, I confess, has bit me, the best  
 man that sails in such a ship may be lousy

[*Knocking within.*]

BEL One knocks at door.

MAT I'll be the porter they shall see a jail  
 cannot hold a brave spirit; I'll fly high. [*Exit.*]

BEL. How wild is his behaviour! O, I fear  
 He's spoil'd by prison! he's half damn'd comes  
 there.

But I must sit all storms when a full sail

<sup>p</sup> sort] 1 e set, company

<sup>q</sup> And fed upon thee, &c.] Old ed.

"And fed upon thee good Mat (if you please) so base as  
 Scorne to spread wing amongst these"

Mr. Collier, in a note on the last ed of Dodsley's *Old Plays*,

His fortunes spread, he lov'd me, being now poor,  
I'll beg for him, and no wife can do more

*Re-enter MATHEO with ORLANDO disguised as a  
serving-man*

MAT Come in, pray, would you speak with me,  
SIR ?

OR Is your name signor Matheo ?

MAT My name is signor Matheo

OR Is this gentlewoman your wife, sir ?

MAT This gentlewoman is my wife, sir

OR The Destinies spin a strong and even thread  
of both your loves !—The mother's own face, I ha'  
not forgot that [*Aside.*]—I'm an old man, sir, and  
am troubled with a whoreson salt rheum, that I  
cannot hold my water—Gentlewoman, the last man  
I served was your father

BEL My father ? any tongue that sounds his  
name

Speaks music to me welcome, good old man !  
How does my father ? lives he ? has he health ?  
How does my father ? I so much do shame him,  
So much do wound him, that I scarce dare name  
him

OR I can speak no more [*Aside*

MAT How now, old lad ? what, dost cry ?

OR The rheum still, sir, nothing else, I should  
be well seasoned, for mine eyes lie in brine Look  
you, sir, I have a suit to you

MAT What is't, my little white-pate ?

OR Troth, sir, I have a mind to serve your  
worship

first made the alteration which I have adopted as *Bellafront*,  
he observes, here uses the contraction *Mat*, so her husband  
presently calls her *Front*

MAT To serve me? troth, my friend, my fortunes are, as a man may say —

OR Nay, look you, sir, I know, when all sins are old in us, and go upon crutches, that covetousness does but then lie in her cradle, 'tis not so with me. Lechery loves to dwell in the fairest lodging, and covetousness in the oldest buildings that are ready to fall. But my white head, sir, is no inn for such a gossip. If a serving-man at my years be not stored with biscuit enough, that has sailed about the world to serve him the voyage out of his life and to bring him east-home, ill pity but all his days should be fasting days. I care not so much for wages, for I have scraped a handfull of gold together, I have a little money, sir, which I would put into your worship's hands, not so much to make it more —

MAT No, no, you say well, thou sayst well, but I must tell you—how much is the money, sayst thou?

OR About twenty pound, sir

MAT Twenty pound? let me see, that shall bring thee in, after ten *per centum per annum* —

OR No, no, no, sir, no, I cannot abide to have money engender, fie upon this silver lechery, fie! if I may have meat to my mouth, and rags to my back, and a flock-bed to snort upon, when I die the longer liver take all

MAT A good old boy, 'faith! If thou servest me, thou shalt eat as I eat, drink as I drink, lie as I lie, and ride as I ride

OR That's if you have money to hire horses

MAT Front, what dost thou think on't? this good old lad here shall serve me

BEL Alas, Matheo, wilt thou load a back That is already broke?

MAT Peace, pox on you, peace ! there's a trick in't, I fly high, it shall be so, Front, as I tell you — Give me thy hand, thou shalt serve me, i'faith, welcome as for your money —

OR Nay, look you, sir, I have it here

MAT Pish, keep it thyself, man, and then thou'rt sure 'tis safe

OR Safe ? and 'twere ten thousand ducats, your worship should be my cash-keeper, I have heard what your worship is, an excellent dunghill cock to scatter all abroad, but I'll venture twenty pounds on's head

[Gives money to MATHEO

MAT And didst thou serve my worshipful father-in-law, signor Orlando Friscobaldo, that madman, once ?

OR I served him so long till he turned me out of doors.

MAT. It's a notable chuff I ha' not seen him many a day

OR No matter and you ne'er see him it's an arrant grandee, a churl, and as damned a cut-throat —

BEL Thou villain, curb thy tongue ! thou art a Judas,

To sell thy master's name to slander thus

MAT Away, ass ! he speaks but truth, thy father is a —

BEL Gentleman

MAT And an old knave, there's more deceit in him than in sixteen pothecaries it's a devil, thou mayest beg, starve, hang, damn, does he send thee so much as a cheese ?

OR Or so much as a gammon of bacon ? he'll give it his dogs first

MAT A jail,<sup>s</sup> a jail !

OR A Jew, a Jew, sir !

MAT A dog !

OR An English mastiff, sir !

MAT Pox rot out his old stinking garbage !

BEL. Art not asham'd to strike an absent man  
thus ?

Art not asham'd to let this wild<sup>t</sup> dog bark,  
And bite my father thus ? I'll not endure it.—  
Out of my doors, base slave !

MAT Your doors ? a vengeance ! I shall live to  
cut that old rogue's throat, for all you take his part  
thus

OR He shall live to see thee hanged first

[*Aside*

*Enter HIPPOLITO*

MAT God's-so, my lord, your lordship is most  
welcome !

I'm proud of this, my lord

HIP Was bold to see you

Is that your wife ?

MAT Yes, sir

HIP I'll borrow her lip. [*Kisses BELLAFRONT*

MAT With all my heart, my lord

OR Who's this, I pray, sir ?

MAT My lord Hippolito What's thy name ?

OR Pacheco

MAT Pacheco ? fine name thou seest, Pacheco,  
I keep company with no scoundrels nor base fel-  
lows

HIP Came not my footman to you ?

<sup>s</sup> jail] Old ed "Jayle"—Qy "javel?" i. e. worthless  
fellow

<sup>t</sup> wild] i. e. vile compare vol ii p 393, note

BEL Yes, my lord

HIP I sent by him a diamond and a letter,  
Did you receive them?

BEL Yes, my lord, I did

HIP Read you the letter?

BEL O'er and o'er 'tis read

HIP And, faith, your answer?

BEL. Now the time's not fit,  
You see my husband's here

HIP I'll now then leave you,  
And choose mine hour but, ere I part away,  
Hark you, remember I must have no nay —  
Matheo, I will leave you

MAT A glass of wine?

HIP. Not now, I'll visit you at other times  
You're come off well, then?

MAT Excellent well, I thank your lordship I  
owe you my life, my lord, and will pay my best  
blood in any service of yours

HIP. I'll take no such dear payment Hark, you,  
Matheo,

I know the prison is a gulf, if money  
Run low with you, my purse is yours, call for it

MAT Faith, my lord, I thank my stars they  
send me down some, I cannot sink so long as  
these bladders hold

HIP I will not see your fortunes ebb, pray, try  
To starve in full barns were fond<sup>t</sup> modesty

MAT Open the door, sirrah

HIP Drink this,  
And anon, I pray thee, give thy mistress this  
[Goes to FRISCOBALDO, who opens the door,  
first money, then a purse, and exit

<sup>t</sup> *fond*] i e foolish

OR O noble spirit ! if no worse guests here dwell,

My blue coat<sup>t</sup> sits on my old shoulders well

MAT The only royal fellow ! he's bounteous as the Indies What's that he said to thee, Bellafront ?

BEL Nothing

MAT I prithee, good girl ——

BEL Why, I tell you, nothing

MAT. Nothing ? it's well tricks ! that I must be beholden to a scald, hot-livered, goatish gallant, to stand with my cap in my hand and vail bonnet, when I ha' spread as lofty sails as himself ! would I had been hanged ! nothing !—Pacheco, brush my cloak

OR Where is't, sir ?

MAT Come,<sup>u</sup> we'll fly high

Nothing ? there is a whore still in thine eye [*Exit*

OR My twenty pounds fly<sup>v</sup> high O wretched woman !

This varlet's able to make Lucrece common [*Aside*  
How now, mistress ? has my master dyed you into this sad colour ?

BEL Fellow, begone, I pray thee, if thy tongue  
Itch after talk so much, seek out thy master,  
Thou'rt a fit instrument for him.

OR Zounds, I hope he will not play upon me !

BEL Play on thee ? no, you two will fly together,  
Because you're roving arrows of one feather  
Would thou wouldst leave my house, thou ne'er  
shalt please me !

Weave thy nets<sup>w</sup> ne'er so high,  
Thou shalt be but a spider in mine eye.

<sup>t</sup> blue coat] See note, p. 146

<sup>u</sup> Come, &c ] An imperfect couplet see note, p. 52.

<sup>v</sup> fly] Old ed. "flies"

<sup>w</sup> Weave thy nets] Another imperfect couplet





money, but I am an old lad, and I scorn to cony-catch,<sup>w</sup> yet I ha' been dog at a cony in my time

[*Gives purse*]

BEL. A purse? where hadst it?

OR. The gentleman that went away whispered in mine ear, and charged me to give it you

BEL. The lord Hippolito?

OR. Yes, if he be a lord, he gave it me

BEL. 'Tis all gold

OR. 'Tis like so it may be he thinks you want money, and therefore bestows his alms bravely, like a lord

BEL. He thinks a silver net can catch the poor Here's bait to choke a nun, and turn her whore Wilt thou be honest to me?

OR. As your nails to your fingers, which I think never deceived you

BEL. Thou to this lord shalt go, commend me to him,

And tell him this the town has held out long,  
Because within 'twas rather true than strong,  
To sell it now were base say, 'tis no hold  
Built of weak stuff, to be blown up with gold.  
He shall believe thee by this token, or this,  
If not, by this [*Giving purse, ring, and letters.*]

OR. Is this all?

BEL. This is all

OR. Mine own girl still!

[*Aside.*]

BEL. A star may shoot, not fall

[*Exit*]

OR. A star? nay, thou art more than the moon,  
for thou hast neither changing quarters, nor a man  
standing in thy circle with a bush of thorns Is't  
possible the lord Hippolito, whose face is as civil  
as the outside of a dedicatory book, should be a

<sup>w</sup> cony-catch] See note, p. 16

muttonmonger?<sup>2</sup> A poor man has but one ewe, and this grandee sheep-biter leaves whole flocks of fat wethers, whom he may knock down, to devour this I'll trust neither lord nor butcher with quick flesh for this trick, the cuckoo, I see now, sings all the year, though every man cannot hear him, but I'll spoil his notes Can neither love-letters, nor the devil's common pick-locks, gold, nor precious stones, make my girl draw up her perculis?<sup>3</sup> Hold out still, wench!

All are not bawds, I see now, that keep doors,  
Nor all good wenches that are mark'd for whores  
[Exit

## SCENE II

*Before CANDIDO's Shop*

*Enter CANDIDO, and LODOVICO disguised as a Prentice*

Lod Come, come, come, what do ye lack,<sup>2</sup> sir? what do ye lack, sir? what is't ye lack, sir? Is not my worship well suited? did you ever see a gentleman better disguised?

CAN Never, believe me, signor

Lod Yes, but when he has been drunk<sup>2</sup> There be prentices would make mad gallants, for they would spend all, and drink, and whore, and so forth, and I see we gallants could make mad prentices How does thy wife like me?—nay, I must not be so saucy, then I spoil all—pray you, how does my mistress like me?

<sup>2</sup> *muttonmonger*] i e whoremonger see note, p 102

<sup>3</sup> *perculis*] i e portculis

<sup>2</sup> *what do ye lack*] See note, p 24

<sup>2</sup> *drunk*] “i e *disguised in liquor*” COLLIER

CAN Well, for she takes you for a very simple fellow

Lod And they that are taken for such are commonly the arrantest knaves but to our comedy, come

CAN I shall not act it chide, you say, and fret, And grow impatient ' I shall never do't

Lod 'Sblood, cannot you do as all the world does, counterfeit?

CAN Were I a painter that should live by drawing

Nothing but pictures of an angry man, I should not earn my colours I cannot do't

Lod Remember you're a linen-draper, and that if you give your wife a yard, she'll take an ell give her not therefore a quarter of your yard, not a nail

CAN Say I should turn to ice, and nip her love Now 'tis but in the bud?<sup>b</sup>

Lod Well, say she's nipt

CAN It will so overcharge<sup>c</sup> her heart with grief, That, like a cannon, when her sighs go off, She in her duty either will recoil Or break in pieces, and so die her death By my unkindness might be counted murder.

Lod. Die? never, never. I do not bid you beat her, nor give her black eyes, nor pinch her sides; but cross her humours. Are not bakers' arms the scales of justice, yet is not their bread light? and may not you, I pray, bridle her with a sharp bit, yet ride her gently?

CAN Well, I will try your pills. Do you your faithful service, and be ready

<sup>b</sup> bud] Old ed "blood"

<sup>c</sup> overcharge] Old ed "ouerchange"

Still at a pinch to help me in this part,  
Or else I shall be out clean

Lod Come, come, I'll prompt you

CAN I'll call her forth now, shall I?

Lod Do, do, bravely

CAN Luke, I pray, bid your mistress to come  
hither

Lod Luke, I pray,<sup>d</sup> bid your mistress to come  
hither!

CAN Siriah, bid my wife come to me why,  
when?<sup>e</sup>

FIRST P<sup>f</sup> [*nuthin*] Presently, sir, she comes

Lod La, you, there's the echo! she comes

*Enter Bride*

BRIDE What is your pleasure with me?

CAN Marry, wife,

I have intent, and, you see, this stripling here,  
He bears good will and liking to my trade,  
And means to deal in linen

Lod Yes indeed, sir, I would deal in linen, if  
my mistress like me so well as I like her

CAN I hope to find him honest pray, good wife,  
Look that his bed and chamber be made ready

BRIDE You're best to let him hire me for his  
maid

I look to his bed! look to't yourself

CAN. Even so?

I swear to you a great oath ——

Lod Swear? cry zounds!

<sup>d</sup> *Lod Luke, I pray, &c*] Lodovico repeats in scorn the gentle language used by Candido

<sup>e</sup> *why, when*] A frequent expression of impatience See note, vol 1 p 360

<sup>f</sup> *First P*] Old ed. "Luke"—which is the First Prentice's name see p 150.

CAN. I will not,—go to, wife,—I will not —

LOD That your great oath !

CAN. Swallow these gudgeons

LOD Well said !

BRIDE Then fast, then you may choose.<sup>s</sup>

CAN You know at table

What tricks you play'd, swagger'd, broke glasses, fie,  
Fie, fie, fie ! and now, before my prentice here,  
You make an ass of me, thou—what shall I call  
thee ?

BRIDE Even what you will

LOD Call her arrant whore

CAN O fie, by no means ! then she'll call me  
cuckold —

Sirrah, go look to th' shop —How does this shew ?

LOD Excellent well—I'll go look to the shop,  
sir—Fine cambrics, lawns, what do you lack ?

[Goes into the shop<sup>b</sup>

CAN A curst cow's milk I ha' drunk once before,  
And 'twas so rank in taste, I'll drink no more  
Wife, I'll tame you

BRIDE You may, sir, if you can,  
But at a wrestling I have seen a fellow  
Limb'd like an ox thrown by a little man

CAN And so you'll throw me?—Reach me, knaves,  
a yard !

LOD A yard for my master !

LODOVICO *returns from the shop with a yard-mand,  
and followed by Prentices,*

FIRST P My master is grown valiant.

CAN I'll teach you fencing tricks

<sup>s</sup> *Then fast, then you may choose*] Old ed makes this the first line of Candido's speech, and so in Dodsley's *Old Plays* !

<sup>b</sup> *shop*] See note, p 54

PRENTICE Rare, rare ! a prize <sup>1</sup>

LOD What will you do, sir ?

CAN Marry, my good prentice,

Nothing but breathe my wife

BRIDE Breathe me with your yaid ?

LOD No, he'll but measure you out, forsooth

BRIDE Since you'll needs fence, handle your  
weapon well,

For if you take a yard, I'll take an ell —

Reach me an ell !

LOD An ell for my mistress ! [*Brings an ell-  
nand from the shop*] — Keep the laws of the noble  
science, sir, and measure weapons with her your  
yard is a plain heathenish weapon, 'tis too short,  
she may give you a handful, and yet you'll not  
reach her

CAN Yet I ha' the longer arm — Come, fall to't  
roundly,

And spare not me, wife, for I'll lay't on soundly  
If o'er husbands their wives will needs be masters,  
We men will have a law to win't at wasters <sup>2</sup>

LOD 'Tis for the breeches, is't not ?

CAN For the breeches

BRIDE Husband, I'm for you, I'll not strike in  
jest

CAN Nor I

BRIDE But will you sign to one request ?

CAN What's that ?

BRIDE Let me give the first blow

CAN The first blow, wife ? — Shall I ? <sup>3</sup>

<sup>1</sup> a prize] See note, p 86

<sup>2</sup> wasters] i e "cudgels" REED — See, at p 125, the  
passage quoted from Harington's *Epigrams*

<sup>3</sup> Shall I] "After 'shall I' in the old copy is inserted  
'Prompt ?' meaning that Lodovico is to prompt him"  
COLLIER.

Lod Let her ha't  
 If she strike hard, in to her and break her pate !  
 CAN A bargain strike !

BRIDE Then guard you from this blow,  
 For I play all at legs, but 'tis thus low [*Kneels*  
 Behold, I'm such a cunning fencer grown,  
 I keep my ground, yet down I will be thrown  
 With the least blow you give me I disdain  
 The wife that is her husband's sovereign.  
 She that upon your pillow first did rest,  
 They say, the breeches wore, which I detest  
 The tax which she impos'd on<sup>1</sup> you, I abate you ,  
 If me you make your master, I shall hate you  
 The world shall judge who offers finest play ,  
 You win the breeches, but I win the day

CAN Thou winn'st the day indeed Give me thy  
 hand ,  
 I'll challenge thee no more my patient breast  
 Play'd thus the rebel only for a jest  
 Here's the rank rider that breaks colts , 'tis he  
 Can tame the mad folks and curst wives<sup>m</sup>

BRIDE Who ? your man ?

CAN. My man ? my master, though his head be  
 bare ,  
 But he's so courteous, he'll put off his hair

Lod Nay, if your service be so hot a man cannot  
 keep his hair on, I'll serve you no longer<sup>n</sup>

BRIDE Is this your schoolmaster ?

Lod Yes, faith, wench, I taught him to take thee

<sup>1</sup> on] Old ed " vpon "

<sup>m</sup> wives] A word seems to have dropt out gy

" Can tame mad folks, and curst wives easily ? "

<sup>n</sup> no longer] Here, it should seem, Lodovico takes off the  
 false hair which was part of his disguise



down I hope thou canst take him down without teaching ,

You ha' got the conquest, and you both are friends °

CA\ Bear witness else

LOD My prenticeship then ends

CA\ For the good service you to me have done,  
I give you all your years

LOD I thank you, master

I'll kiss my mistress now, that she may say,

My man was bound and free all in one day  
[*Exeunt*]

### ACT III SCENE I

#### *An Apartment in HIPPOLITO's House*

*Enter INFELICE, and ORLANDO disguised as a  
Serving-man*

INF From whom, sayst thou ?

OR From a poor gentlewoman, madam, whom I  
serve

INF And what's your business ?

OR This, madam my poor mistress has a waste  
piece of ground, which is her own by inheritance,  
and left to her by her mother, there's a lord now  
that goes about, not to take it clean from her, but  
to enclose it to himself, and to join it to a piece of  
his lordship's

INF What would she have me do in this ?

OR No more, madam, but what one woman  
should do for another in such a case My hon-  
ourable lord your husband would do any thing in  
her behalf, but she had rather put herself into your

° *You've, &c* ] Must stand as a line by itself, because it  
forms a couplet with the two next speeches

hands, because you, a woman, may do more with the duke your father

INF Where lies this land ?

OR Within a stone's cast of this place my mistress, I think, would be content to let him enjoy it after her decease, if that would serve his turn, so my master would yield too ; but she cannot abide to hear that the lord should meddle with it in her lifetime

INF Is she then married ? why stirs not her husband in it ?

OR Her husband stirs in it underhand, but because the other is a great rich man, my master is loath to be seen in it too much

INF Let her in writing draw the cause at large, And I will move the duke

OR 'Tis set down, madam, here in black and white already Work it so, madam, that she may keep her own without disturbance, grievance, molestation, or meddling of any other, and she bestows this purse of gold on your ladyship

INF Old man, I'll plead for her, but take no fees,

Give lawyers them, I swim not in that flood,  
I'll touch no gold till I have done her good.

OR I would all proctors' clerks were of your mind ! I should law more amongst them than I do then Here, madam, is the survey, not only of the manor itself, but of the grange-house, with every meadow, pasture, plough-land, cony-burrow, fish-pond, hedge, ditch, and bush, that stands in it

[Gives a letter

INF My husband's name and hand and seal at arms

To a love-letter ! where hadst thou this writing ?

OR From the foresaid party, madam, that would keep the foresaid land out of the foresaid lord's fingers

INF My lord turned ranger now !

OR You're a good huntress, lady, you ha' found your game already your lord would fain be a ranger, but my mistress requests you to let him run a course in your own park, if you'll not do't for love, then do't for money, she has no white money, but there's gold, or else she prays you to ring him<sup>p</sup> by this token, and so you shall be sure his nose will not be rooting other men's pastures

[Gives purse and ring

INF This very purse was woven with mine own hands,

This diamond, on that very night when he

Untied my virgin girdle, gave I him

And must a common harlot share in mine ?

Old man, to quit thy pains, take thou the gold

OR Not I, madam, old serving-men want no money

INF Cupid himself was sure his secretary,  
These lines<sup>q</sup> are even the arrows Love let flies,  
The very ink dropt out of Venus' eyes

OR I do not think, madam, but he fetched off some poet or other for those lines, for they are parlous<sup>r</sup> hawks to fly at wenches.

<sup>p</sup> ring him] "To prevent swine from doing mischief, it is usual to put rings through their nostrils" REED

<sup>q</sup> These lines, &c.] 'Probably, to amend the grammar, we ought to read,

'These lines are ev'n the arrows Love lets fly,  
The very ink dropt out of Venus' eye'" COLLIER

No I believe the author wrote the couplet as given in the text  
<sup>r</sup> parlous] A corruption of *perilous*—i.e. dangerously shrewd

INF Heie's honied poison ' to me he ne'er thus writ ,

But lust can set a double edge on wit

OR Nay, that's true, madam , a wench will whet any thing, if it be not too dull

INT Oaths, promises, preferments, jewels, gold, What snares should break, if all these cannot hold ? What creature is thy mistress ?

OR One of those creatures that are contrary to man—a woman

INF What manner of woman ?

OR A little tiny woman, lower than your ladyship by head and shoulders, but as mad a wench as ever unlaced a petticoat these things should I indeed have delivered to my lord your husband

INF They are deliver'd better why should she Send back these things ?

OR Ware, 'waie' there's knavery

INF Strumpets, like cheating gamesters, will not win

At first , these are but baits to draw him in How might I learn his hunting hours ?

OR The Irish footman can tell you all his hunting hours, the park he hunts in, the doe he would strike , that Irish shackatory\* beats the bush for him, and knows all , he brought that letter and that ring ; he is the carrier

INF Know'st thou what other gifts have pass'd between them ?

OR Little saint Patrick knows all

INF Him I'll examine presently

\* shackatory] " i e hound So in *The Wandering Jew*, sig F, ' — for Time, though he be an old man, is an excellent footman no shackatory comes neere him, if hee once get the start, hee s gone, and you gone too ' " REED

OR Not whilst I am here, sweet madam

INF Be gone, then, and what lies in me command  
[Exit ORLANDO]

Come hither, sirrah !

*Enter BRYAN*

How much cost those satins  
And cloth of silver which my husband sent by you  
To a low gentlewoman yonder ?

BRY Faat satins ? faat silvers ? faat low gentle-  
folks ? dow pratest dow knowest not what, i'faat, la

INF She there to whom you carried letters

BRY By dis hand and bod dow saist true, if I  
did so, O how ? I know not a letter a' de book,  
i'faat, la.

INF Did your lord never send you with a ring,  
sir,  
Set with a diamond ?

BRY. Never, sa crees sa' me, never ! he may run<sup>t</sup>  
at a towsand rings, i'faat, and I never hold his  
stirrup till he leap into de saddle By saint  
Patrick, madam, I never touch my lord's diamond,  
nor ever had to do, i'faat, la, with any of his pre-  
cious stones.

*Enter HIPPOLITO*

INF Are you so close, you bawd, you pandering  
slave ? [Strikes him]

HIP How now ? why, Infelice, what's your  
quarrel ?

INF Out of my sight, base varlet ! get thee gone

HIP Away, you rogue !

BRY Slawne loot, fare de well, fare de well Ah  
marragh frofat boddah breen ! [Exit

<sup>t</sup> run, &c ] See note, vol 1 p 390

HIP What, grown a fighter? prithee, what's the matter?

INF If you'll needs know, it was about the clock  
How works the day, my lord, pray, by your watch?

HIP Lest you cuff me, I'll tell you presently,  
I am near two

INF How, two? I'm scarce at one

HIP One of us then goes false

INF Then sure 'tis you,  
Mine goes by heaven's dial, the sun, and it goes true

HIP I think indeed mine runs somewhat too fast

INF Set it to mine at one then

HIP One? 'tis past

'Tis past one by the sun

INF Faith, then, belike

Neither your clock nor mine does truly strike,  
And since it is uncertain which goes true,  
Better be false at one than false at two

HIP You're very pleasant, madam.

INF Yet not merry.

HIP Why, Infelice, what should make you sad?

INF. Nothing, my lord, but my false watch  
pray, tell me,—

You see my clock or yours is out of frame,  
Must we upon the workman lay the blame,  
Or on ourselves<sup>a</sup> that keep them?

HIP Faith, on both

He may by knavery spoil them, we by sloth  
But why talk you all riddle thus? I read  
Strange comments in those margins of your looks  
Your cheeks of late are, like bad-printed books,

<sup>a</sup> ourselves] Old ed "your selves"

So dimly character'd, I scarce can spell  
One line of love in them sure all's not well

INF. All is not well indeed, my dearest lord  
Lock up thy gates of hearing, that no sound  
Of what I speak may enter

HIP. What means this?

INF. Or if my own tongue must myself betray,  
Count it a dream, or turn thine eyes away,  
And think me not thy wife [Kneels]

HIP. Why do you kneel?

INF. Earth is sin's cushion when the sick soul  
feels

Herself growing poor, then she turns beggar, cries  
And kneels for help Hippolito—for husband  
I dare not call thee—I have stol'n that jewel  
Of my chaste honour, which was only thine,  
And given it to a slave.

HIP. Ha?

INF. On thy pillow  
Adultery and lust have slept thy groom  
Hath climb'd the unlawful tree, and pluck'd the  
sweets,

A villain hath usurp'd a husband's sheets

HIP. 'Sdeath, who?—a cuckold!—who?

INF. This Irish footman

HIP. Worse than damnation! a wild kern,\* a  
frog,

A dog whom I'll scarce spurn! Long'd you for  
sham[r]ock?

Were it my father's father, heart, I'll kill him,

\* kern] i. e., properly, an Irish foot-soldier—a low, savage fellow, “the very drosse and scum of the country,” says B. Riche, “that live by robbing and spoyling the poor countryman” (vide Boswell's note on *Macbeth*—Malone's *Shakespeare*, vol. XI. p. 16) So too Bryan afterwards talks

Although I take him on his death-bed gasping  
 'Twixt heaven and hell ' a shag-hair'd<sup>w</sup> cur ' Bold  
 strumpet,

Why hang'st thou on me ? think'st I'll be a bawd  
 To a whore, because she's noble ?

INF I beg but this,  
 Set not my shame out to the world's broad eye,  
 Yet let thy vengeance, like my fault, soar high,  
 So it be in darken'd clouds

HIP Darken'd ? my horns  
 Cannot be darken'd, nor shall my revenge  
 A harlot to my slave ? the act is base,  
 Common, but foul, so shall not thy disgrace<sup>x</sup>  
 Could not I feed your appetite ? O women,  
 You were created angels, pure and fair,  
 But since the first fell, tempting devils you are !  
 You should be men's bliss, but you prove their  
 rods

Were there no women, men might live like gods  
 You ha' been too much down already, rise,  
 Get from my sight, and henceforth shun my bed,  
 I'll with no strumpet's breath be poisoned  
 As for your Irish lubrican,<sup>y</sup> that spirit  
 Whom by preposterous charms thy lust hath rais'd  
 In a wrong circle, him I'll damn more black  
 Than any tyrant's soul

INF. Hippolito !

<sup>w</sup> *shag-hair'd*] "Shakespeare bestows the same epithet  
 on a kern of Ireland, in the Second Part of *King Henry VI*  
 [act III sc 1]" REED

<sup>x</sup> *shall not thy disgrace*] Old ed "shall thy disgrace," but  
 see Infelice's repetition of the passage in the next page.

<sup>y</sup> *lubrican*] Compare Drayton,

"By the Mandrake's dreadfull groanes,  
 By the *Lubrican's* sad moanes," &c

*Nymphidia* (appended to *Battle of Agincourt*, &c.),  
 p 127, ed 1627



HIP Tell me, didst thou bait hooks<sup>a</sup> to draw him  
to thee,

Or did he bewitch thee ?

INF The slave did woo me

HIP Two-wooes<sup>a</sup> in that screech-owl's language<sup>1</sup>  
O, who'd trust

Your cork-heel'd sex ? I think, to sate your lust,  
You'd love a horse, a bear, a croaking toad,  
So your hot itching veins might have their bound  
Then the wild Irish dart<sup>b</sup> was thrown ? come, how ?  
The manner of this fight ?

INF 'Twas thus he gave me this battery first—  
O, I

Mistake—believe me, all this in beaten gold,  
Yet I held out, but at length thus<sup>c</sup> was charm'd  
[Gives letter, purse, and ring  
What, change your diamond, wench ? the act is  
base,

Common, but foul, so shall not your disgrace  
Could not I feed your appetite ? O men,  
You were created angels, pure and fair,  
But since the first fell, worse than devils you are !  
You should our shields be, but you prove our rods  
Were there no men, women might live like gods  
Guilty, my lord ?

HIP Yes, guilty, my good lady

<sup>a</sup> *hooks*] Old ed "Hawkes," which in Dodsley's *Old Plays* is carefully modernised to "hawks."

<sup>a</sup> *Two-wooes*] A play on the word which expresses the note of the owl,

"Then nightly sings the staring owl,

*To-who,*

*Tu-whit, to-who, a merry note,"* &c

Shakespeare's *Love's Labour's Lost*, act v sc 2

<sup>b</sup> *Irish dart*] An allusion to the darts carried by the Irish running footmen see note on *A Fair Quarrel*, act iv sc 4

<sup>c</sup> *thus*] Old ed "this"

INF Nay, you may laugh, but henceforth shun  
my bed,  
With no whore's leavings I'll be poisoned [Exit  
HIP O'erreach'd so finely? 'tis the very diamond  
And letter which I sent this villany  
Some spider closely weaves, whose poison'd bulk<sup>d</sup>  
I must let forth Who's there without?

SER [within] My lord calls

HIP Send me the footman

SER [within] Call the footman to my lord —  
Bryan, Bryan!

HIP It can be no man else That Irish Judas,  
Bred in a country where no venom prospers<sup>e</sup>  
But in the nation's blood, hath thus betray'd me —

*Re-enter BRYAN*

Slave, get you from your service!

BRY Faat meanest thou by this now?

HIP Question me not, nor tempt my fury, villain  
Couldst thou turn all the mountains in the land  
To hills of gold, and give<sup>f</sup> me, here thou stay'st not

BRY I'faat, I care not

HIP Prate not, but get thee gone, I shall send  
else

BRY Ay, do, predee, I had rather have thee make  
a scabbard of my guts, and let out all de Irish  
puddings in my poor belly, den to be a false knave  
to dee, i'faat, I will never see dine own sweet face  
more *A manwid deer a gra*, fare dee well, fare  
dee well, I will go steal cows again in Ireland

[Exit.

<sup>d</sup> bulk] "i e body" REED

<sup>e</sup> a country where no venom prospers] Saint Patrick, according  
to the legend, having purged Ireland from all venomous  
creatures see Shirley's *St Patrick for Ireland*, act v sc 3—  
*Works*, vol 17

<sup>f</sup> give] Old eds "to giue"

HIP He's damn'd that rais'd this whirlwind,  
 which hath blown  
 Into her eyes this jealousy, yet I'll on,  
 I'll on, stood arm'd devils staring in my face  
 To be pursu'd in flight quickens the race  
 Shall my blood-streams by a wife's lust be barr'd?  
 Fond<sup>s</sup> woman, no, iron grows by strokes more  
 hard  
 Lawless desires are seas scorning all bounds,  
 Or sulphur which, being ramm'd up, more con-  
 founds,  
 Struggling with madmen madness nothing tames,  
 Winds wrestling with great fires incense the flames  
 [Exit

## SCENE II

*A Room in MATHEO'S House*

*Enter BELLAFRONT, and ORLANDO disguised as a  
 Serving-man*

BEL How now, what ails your master?

OR Has taken a younger brother's purge, for-  
 sooth, and that works with him

BEL Where is his cloak and rapier?

OR He has given up his cloak, and his rapier is  
 bound to the peace if you look a little higher, you  
 may see that another hath entered into hatband for  
 him too Six and four have put him into this  
 sweat

BEL Where's all his money?

OR 'Tis put over by exchange his doublet was  
 going to be translated, but for me if any man  
 would ha' lent but half a ducat on his beard, the

<sup>s</sup> Fond] i e foolish.

hair of it had stuf a pair of breeches<sup>h</sup> by this time, I had but one poor penny, and that I was glad to niggle out and buy a holly-wand to grace him thorough the street, as hap was, his boots were on, and then<sup>i</sup> I dusted, to make people think he had been riding, and I had run by him

BEL O me!

*Enter MATHEO*

How does my sweet Matheo?

MAT O rogue, of what devilish stuff are these dice made of? of the parings of the devil's corns of his toes, that they run thus damnably?

BEL I prithee, vex not

MAT If any handicraft's-man was ever suffered to keep shop in hell, it will be a dice-maker, he's able to undo more souls than the devil. I played with mine own dice, yet lost. Ha' you any money?

BEL 'Las, I ha' none!

MAT Must have money, must have some, must have a cloak, and rapier, and things will you go set your lime-twigs, and get me some birds, some money?

BEL What lime-twigs should I set?

MAT You will not, then? must have cash and pictures do ye hear, frailty, shall I walk in a Plymouth cloak,<sup>j</sup> that's to say, like a rogue, in my

<sup>h</sup> stuf a pair of breeches] See note, vol II p 111

<sup>i</sup> then] Qy "them?"

<sup>j</sup> Plymouth cloak] "'That is,' says Ray, in his *Proverbs*, 1742, p 238, 'a cane, a staff, whereof this is the occasion. Many a man of good extraction, coming home from far voyages, may chance to land here, and, being out of sorts, is unable for the present time and place to recruit himself with clothes. Here (if not friendly provided) they make the next wood their draper's shop, where a staff cut out serves them for a covering. For we use when we walk in *cuerpo* to carry a staff in our hands, but none when in a cloak.'" REED

hose<sup>1</sup> and doublet, and a crab-tree cudgel in my hand, and you swim in your satins? must have money, come *[Taking off her gown]*

OR Is't bed-time, master, that you undo my mistress?

BEL Undo me? yes, yes, at these riflings I Have been too often

MAT Help to flay, Pacheco

OR Flying call you it?

MAT I'll pawn you, by th' Lord, to your very eyebrows!

BEL With all my heart, since heaven will have me poor,

As good be drown'd at sea as drown'd at shore

OR. Why, hear you, sir? i'faith, do not make away her gown

MAT O, it's summer, it's summer, your only fashion for a woman now is to be light, to be light

OR Why, pray, sir, employ some of that money you have of mine

MAT Thine? I'll starve first, I'll beg first, when I touch a penny of that, let these fingers' ends rot

OR So they may, for that's past touching? I saw my twenty pounds fly high *[Aside]*

MAT Knowest thou never a damned broker about the city?

OR Damned broker? yes, five hundred

MAT The gown stood me in above twenty ducats, borrow ten of it cannot live without silver

OR I'll make what I can of't, sir, I'll be your broker,—

But not your damn'd broker O thou scurvy knave! What makes a wife turn whore but such a slave?

*[Aside, and exit with BELLAFRONT'S gown]*

<sup>1</sup> hose] i e breeches

MAT How now, little chick, what ailest? weeping for a handful of tailor's shreds? pox on them! are there not silks enow at mercer's?

BEL I care not for gay feathers, I

MAT What dost care for, then? why dost grieve?

BEL Why do I grieve? a thousand sorrows strike  
At one poor heart, and yet it lives Matheo,  
Thou art a gamester, prithee, throw at all,  
Set all upon one cast We kneel and pray,  
And struggle for life, yet must be cast away  
Meet misery quickly then, split all,<sup>k</sup> sell all,  
And when thou hast sold all, spend it, but, I beseech  
thee,

Build not thy mind on me to coin thee more  
To get it, wouldst thou have me play the whore?

MAT 'Twas your profession before I married you

BEL Umh? 'twas indeed if all men should be  
branded

For sins long since laid up, who could be sav'd?  
The quarter-day's at hand, how will you do  
To pay the rent, Matheo?

MAT Why, do as all of our occupation do against  
quarter-days, break up house, remove, shift your  
lodgings pox a' your quarters!

*Enter Lodovico.*

Lod Where's this gallant?

MAT Signor Lodovico? how does my little Mirror  
of Knighthood?<sup>1</sup> this is kindly done, i'faith, welcome,  
by my troth.

Lod And how dost, frolic? — Save you, fair  
lady —  
Thou lookest smug and bravely, noble Mat

<sup>k</sup> *split all*] See note, vol II p 518

<sup>1</sup> *Mirror of Knighthood*] The name of a celebrated romance,  
translated from the Spanish

MAT Drink and feed, laugh and lie warm

LOD Is this thy wife?

MAT A poor gentlewoman, sir, whom I make use of a' nights

LOD Pay custom to your lips, sweet lady

[*Kisses her*]

MAT Borrow some shells<sup>m</sup> of him—some wine, sweetheart

LOD I'll send for't then, i'faith

MAT You send for't?—Some wine, I prithee

BEL I ha' no money

MAT. 'Sblood, nor I — What wine love you, signor?

LOD Here, or I'll not stay, I protest trouble the gentlewoman too much? [*Gives money to BELLAFRONT, who goes out*] And what news flies abroad, Matheo?

MAT. Troth, none O signor, we ha' been merry in our days

LOD And no doubt shall agen<sup>n</sup>

The divine powers never shoot darts at men Mortal, to kill them

MAT You say true

LOD Why should we grieve at want? say the world made thee

Her minion, that thy head lay in her lap,  
And that she danc'd thee on her wanton knee,  
She could but give thee a whole world, that's all,  
And that all's nothing, the world's greatest part  
Cannot fill up one corner of thy heart  
Say the three corners were all fill'd, alas,  
Of what art thou possess'd? a thin-blown glass,

<sup>m</sup> *shells*] A cant term for money see note, vol II p 543

<sup>n</sup> *agen*] The old spelling of *again*, and necessary here for the rhyme—This is an imperfect couplet (compare p 52, and note), for the preceding speech of Matheo is certainly prose

Such as by boys is puff'd into the air  
Were twenty kingdoms thine, thou'dst live in care,  
Thou couldst not sleep the better, nor live longer,  
Nor merrier be, nor healthfuller, nor stronger  
If, then, thou want'st, thus make that want thy  
    pleasure.

MAR I am the most wretched fellow! sure some left-handed priest christened me, I am so unlucky, I am never out of one puddle or another, still falling

*Re-enter BELLAFRONT with wine*

Fill out wine to my little finger      With my heart,  
I'faith      [Drinks

LOD Thanks, good Matheo To your own sweet  
self [Drinks

*Re-enter OFLANDO*

OR All the brokers' hearts, sir, are made of flint  
I can, with all my knocking, strike but six sparks  
of fire out of them here's six ducats, if you'll take  
them

MAT Give me them [*taking money*] an evil conscience gnaw them all! moths and plagues hang upon their lousy wardrobes!

Lod Is this your man, Matheo?

**MAT** An old<sup>n</sup> serving-man

OR You may give me t'other half too, sir, that's the beggar.

Lod<sup>88</sup> What hast there? gold?

MAR A sort<sup>o</sup> of rascals are in my debt God knows what, and they feed me with bits, with crums, a pox choke them!

<sup>n</sup> *An old, &c* ] Makes part of Lodovico's speech in old ed

<sup>o</sup> sort] 1 e set, company



LOD A word, Matheo, be not angry with me,  
Believe it, that I know the touch of time,  
And can part copper, though't be gilded o'er,  
From the true gold the sails which thou dost  
spread

Would shew well if they were not borrowed  
The sound of thy low fortunes drew me hither  
I give myself unto thee, prithee, use me,  
I will bestow on you a suit of satin,  
And all things else to fit a gentleman,  
Because I love you

MAT Thanks, good, noble knight!

LOD Call on me when you please till then,  
farewell. *[Exit]*

MAT Hast angled? hast cut up this fresh salmon?

BEL Wouldst have me be so base?

MAT It's base to steal, it's base to be a whore  
Thou'lt be more base, I'll make thee keep a door *[Exit]*

OR I hope he will not sneak away with all the  
money, will he?

BEL Thou seest he does

OR Nay, then, it's well I set my brains upon  
an upright last; though my wits be old, yet they  
are like a withered pippin, wholesome Look you,  
mistress, I told him I had but six ducats of the  
knave broker, but I had eight, and kept these two  
for you.

BEL Thou shouldst have given him all

OR What, to fly high?

BEL. Like waves, my misery drives on misery *[Exit]*

OR Sell his wife's clothes from her back! does  
any poulterer's wife pull chickens alive? He riots

<sup>p</sup> keep a door] i e be a bawd

all abroad, wants all at home, he dices, whores,  
 swaggers, swears, cheats, borrows, pawns I'll give  
 him hook and line a little more for all this  
 Yet sure i' th' end he'll delude all my hopes,  
 And shew me a French trick danc'd on the ropes  
 [Exit

## SCENE III

*Before CANDIDO's Shop* CANDIDO and his Bride dis-  
 covered in the shop

*Enter* LODOVICO and CAROLO on one side, BOTS and  
 MISTRESS HORSELLECH on the other

LOD Hist, hist, lieutenant Bots' how dost, man?

CAR Whither are you ambling, madam Horse-  
 leech?

MIS H About worldly profit, sir how do your  
 worships?

BOTS We want tools, gentlemen, to furnish the  
 trade, they wear out day and night, they wear out  
 till no mettle be left in their back We hear of two  
 or three new wenches are come up with a carrier,  
 and your old goshawk here is flying at them

LOD. And, faith, what flesh have you at home?

MIS H Ordinary dishes, by my troth, sweet  
 men, there's few good i' th' city. I am as well fur-  
 nished as any, and, though I say it, as well cus-  
 tomed

BOTS We have meats of all sorts of dressing,  
 we have stewed meat for your Frenchman,<sup>a</sup> pretty  
 light picking meat for your Italian, and that which  
 is rotten roasted for Don Spaniardo

LOD A pox on't!

BOTS We have poulterer's ware for your sweet

<sup>a</sup> *Frenchman*] Old ed "Frenchmen"

bloods, as dove, chicken, duck, teal, woodcock, and so forth, and butcher's meat for the citizen, yet muttuns<sup>a</sup> fall very bad this year

Lod Stay, is not that my patient linen-draper yonder, and my fine young smug mistress his wife?

Car Sirrah<sup>r</sup> grannam, I'll give thee for thy fee twenty crowns, if thou canst but procure me the wearing of yon velvet cap

Mis H You'd wear another thing besides the cap you're a wag.

Bors. Twenty crowns? we'll share, and I'll be your pully to draw her on

Lod Do't presently, we'll ha' some sport

Mis H. Wheel you about, sweet men do you see? I'll cheapen wares of the man, whilst Bots is doing with his wife

Lod To't if we come into the shop, to do you grace, we'll call you madam

Bors Pox a' your old face! give it the badge of all scurvy faces, a mask

[MISTRESS HORSELEECH puts on a mask]

Can What is't you lack,<sup>s</sup> gentlewoman? cambric, or lawns, or fine hollands? pray draw near, I can sell you a pennyworth

Bots Some cambric for my old lady

Can Cambric? you shall, the purest thread in Milan

Car<sup>t</sup> Save you, signor Candido

Lod How does my noble master? how my fair mistress?

Can My worshipful good servant—View it well, For 'tis both fine and even [Shows cambric

<sup>a</sup> muttuns] See note, p 102

<sup>r</sup> Sirrah] See note, vol II p 491

<sup>s</sup> What is't you lack] See note, p 24

<sup>t</sup> Car] Old ed "Lod and Car"

CAR Cry you mercy, madam, though masked, I thought it should be you by your man—Pray, signor, shew her the best, for she commonly deals for good ware

CAN Then this shall fit her—This is for your ladyship

BORS A word, I pray, there is a waiting gentlewoman of my lady's, her name is Ruyna, says she's your kinswoman, and that you should be one of her aunts

BRIDE One of her aunts? troth, sir, I know her not

BORS If it please you to bestow the poor labour of your legs at any time, I will be your convoy thither

BRIDE I am a snail, sir, seldom leave my house, If't please her to visit me, she shall be welcome

BORS Do you hear? the naked troth is, my lady hath a young knight, her son, who loves you, you're made, if you lay hold upon't this jewel he sends you

[Offers jewel

BRIDE Sir, I return his love and jewel with scorn,

Let go my hand, or I shall call my husband.

You are an arrant knave

[Exit

LOD What, will she do?

BORS. Do? they shall all do, if Bots sets upon them once she was as if she had professed the trade, squeamish at first, at last I shewed her this jewel, said a knight sent it her

LOD Is't gold and right stones?

BORS Copper, copper, I go a-fishing with these baits. She nibbled,<sup>a</sup> but would not swallow the

<sup>a</sup> *She nibbled, &c* which I know] Old ed by mistake assigns this to Lodovico

hook, because the conger-head her husband was by but she bids the gentleman name any afternoon and she'll meet him at her garden-house,<sup>v</sup> which I know

LOD Is this no lie, now ?

BOTS Damn me if ——

LOD O, prithee, stay there.

BOTS The twenty crowns, sir

LOD Before he has his work done ? but, on my knightly word, he shall pay't thee

*Enter ASTOLFO, BERALDO, FONTINELL, and BRYAN*

AST. I thought thou hadst been gone into thine own country

BRY No, faat, la, I cannot go dis four or tree days

BER Look thee, yonder's the shop, and that's the man himself

FON Thou shalt but cheapen, and do as we told thee, to put a jest upon him to abuse his patience

BRY I'rat, I doubt my pate shall be knocked but, sa crees sa' me, for your shakes I will run to any linen-drapeer in hell come, predee.

AST	}	Save you, gallants.
BFR		
FON.		

LOD	}	O, well met !
CAR		

CAN You'll give no more, you say ? I cannot take it

MIS H Truly I'll give no more

CAN It must not fetch it

What would you have, sweet gentlemen ?

<sup>v</sup> *garden-house*] See note, vol. 1 p 162

AST Nay, here's the customer

[*Exeunt BOTS and MISTRESS HORSELEECH*]

LOD The garden-house, you say? we'll bolt<sup>w</sup> out your roguery

CAN I will but lay these parcels by, my men  
Are all at custom-house unloading wares,  
If cambric you would deal in, there's the best,  
All Milan cannot sample it

[*Shews cambric*]

LOD Do you hear? one, two, three,—'sfoot,  
there came in four gallants! sure your wife is  
slypt up, and the fourth man, I hold my life, is  
grafting your warden-tree<sup>x</sup>

CAN Ha, ha, ha! you gentlemen are full of jest  
If she be up, she's gone some wares to shew,  
I have above as good wares as below

LOD Have you so? nay, then —

CAN Now, gentlemen, is't cambrics?

BRY I predee, now, let me have de best wa[u]res

CAN What's that he says, pray, gentlemen?

LOD Marry, he says we are like to have the  
best wars

CAN The best wars? all are bad, yet wars do  
good,

And, like to surgeons, let sick kingdoms blood

BRY. Faat a devil pratest tow so? a pox on dee!  
I predee, let me see some hollen to make linen  
shirts, for fear my body be lousy

CAN Indeed I understand no word he speaks

CAR Marry, he says, that at the siege in Hol-  
land

There was much bawdry us'd among the soldiers,  
Though they were lousy

CAN It may be so, that's likely, true indeed,  
In every garden, sir, does grow that weed

<sup>w</sup> bolt] "1 e sift" REED

<sup>x</sup> warden-tree] 1 e "pear-tree" REED

BRY Po\ on de gardens, and de weeds, and de fool's cap dere, and de clouts ' hear, doest make a hobby-horse of me? [*Tearing the cambric*

ALL O, fie ' he has torn the<sup>x</sup> cambric

CAN 'Tis no matter

AST It frets me to the soul

● CAN So does't not me

My customers do olt for remnants call,

These are two remnants now, no loss at all

But let me tell you, were my servants here,

It would ha' cost more Thank you, gentlemen,

I use you well, pray know my shop agen<sup>y</sup>

ALL Ha, ha, ha ' come, come, let's go, let's go

[*Exeunt*

## ACT IV. SCENE I

### *A Room in MATHEO's House*

*Enter MATHEO brave<sup>x</sup> and BELLAFRONT*

MAT How am I suited, Front? am I not gallant, ha?

BEL. Yes, sir, you are suited well

MAT Exceeding passing well, and to the time

BEL. The tailor has played his part with you

MAT And I have played a gentleman's part with my tailor, for I owe him for the making of it

BEL. And why did you so, sir?

MAT To keep the fashion it's your only fashion now of your best rank of gallants to make their tailors wait for their money, neither were it wisdom indeed to pay them upon the first edition of a

<sup>x</sup> *the*] Old ed "de"

<sup>y</sup> *agen*] See note, p 182

<sup>x</sup> *brave*] *i* e fine, gaudily dressed." REED

new suit, for commonly the suit is owing for when the linings are worn out, and there's no reason then that the tailor should be paid before the meicer

BEL Is this the suit the knight bestow'd upon you?

MAT This is the suit, and I need not shame to wear it, for better men than I would be glad to have suits bestowed on them. It's a generous fellow, but, pox on him, we whose pericranions are the very limbecks and stillatories of good wit, and fly high, must drive liquor out of stale gaping oysters—shallow knight, poor squire Tinacheo! I'll make a wild Cataian of forty such<sup>a</sup> hang him! he's an ass but always sober

BEL This is your fault to wound your friends still

MAT No, faith, Front, Lodovico is a noble Slavonian it's more rare to see him in a woman's company than for a Spaniard to go into England and to challenge the English fencers there [*Knocking nithin*] One knocks, see [*Exit BELLAFRONT*]—*La, fa, sol, la, fa, la*—[sings]—rustle in silks and satins! there's music in this, and a taffeta petticoat, it make[s] both fly high, catso!<sup>b</sup>

*Re-enter BELLAFRONT with ORLANDO in his own dress, and four Servants*

BEL Matheo, 'tis my father

<sup>a</sup> a wild Cataian of forty such] "i.e. forty such shallow knights, &c. would go to the composition of a dexterous thief. See a note on *The Merry Wives of Windsor*, ["I will not believe such a Cataian," &c., act II sc. 1]" REED "A Cataian came to signify a sharper, because the people of Cataia (China) were famous for their thieving"

<sup>b</sup> catso] See note, vol. 1 p. 296



MAT Ha' father? it's no matter, he finds no tattered prodigals here

OR Is not the door good enough to hold your blue coats<sup>c</sup> away, knaves Wear not your clothes thread-bare at knees for me, beg heaven's blessing, not mine [*Exeunt Servants*]  
—O, cry your worship mercy, sir was somewhat bold to talk to this gentlewoman your wife here

MAT A poor gentlewoman, sir

OR Stand not, sir, bare to me I ha' read oft That serpents who creep low belch ranker poison Than<sup>d</sup> winged dragons do, that fly aloft

MAT If it offend you, sir, 'tis for my pleasure

OR Your pleasure be't, sir Umh, is this your palace?

BEL Yes, and our kingdom, for 'tis our content

OR It's a very poor kingdom, then, what, are all your subjects gone a sheep-shearing? not a maid? not a man? not so much as a cat? You keep a good house belike, just like one of your profession, every room with bare walls, and a half-headed bed to vault upon, as all your bawdy-houses are Pray, who are your upholsters? O, the spiders, I see, they bestow hangings upon you

MAT Bawdy-house? zounds! sir —

BEL O sweet Matheo, peace!—Upon my knees  
[*Kneels.*]

I do beseech you, sir, not to arraign me For sins which heaven, I hope, long since hath pardon'd!

Those flames, like lightning-flashes, are so spent, The heat no more remains than where ships went, Or where birds cut the air, the print remains

MAT Pox on him! kneel to a dog?

<sup>c</sup> blue coats] See note, p 146

<sup>d</sup> Than] Old ed "That"

BEL She that's a whore  
Lives gallant,<sup>d</sup> fares well, is not, like me, poor  
I ha' now as small acquaintance with that sin  
As if I had never known't, that never bin<sup>e</sup>

OR No acquaintance with it? what maintains  
thee then? how dost live then? has thy husband  
any lands, any rents coming in, any stock going,  
any ploughs jogging, any ships sailing? hast thou  
any wares to turn, so much as to get a single penny  
by?

Yes,<sup>f</sup> thou hast ware to sell,  
Knaves are thy chapmen, and thy shop is hell

MAT Do you hear, sir? —

OR So, sir, I do hear, sir, more of you than you  
dream I do

MAT You fly a little too high, sir

OR Why, sir, too high?

MAT I ha' suffered your tongue, like a bard  
cater-tray,<sup>g</sup> to run all this while, and ha' not  
stopt it

<sup>d</sup> *gallant*] 1 e in fine clothes

<sup>e</sup> *bin*] 1 e been—a form which frequently occurs, and which  
is here necessary for the rhyme

<sup>f</sup> *Yes, thou hast, &c*] An imperfect couplet see note,  
p 52

<sup>g</sup> *bard cater-tray*] Properly, *barred*, &c, a sort of false  
dice, frequently mentioned by our early writers — “The fol-  
lowing passage from *The Art of Juggling, or Legerdemaïne*, by  
S R 4to 1612, sig c 4, will sufficiently explain the terms  
above used ‘First you must know a langret, which is a die  
that simple men have seldom heard of, but often seene to their  
cost, and this is a well-favoured die, and seemeth good and  
square, yet it is forged longer upon the *cater* and *tre*a than any  
other way and therefore it is called a langret. Such be also  
call'd *bard cater treas*, because commonly the longer end will  
of his owne sway drawe downewards, and turne up to the eie  
sice sincke deuce or ace The principal use of them is at  
Novum, for so longe a paire of *bard cater treas* be walking on  
the board, so long can ye not cast five nor nine, unless it be

OR Well, sir, you talk like a gamester

MAT If you come to bark at her because she's a poor rogue, look you, here's a fine path, sir, and there, there['s] the door

BEL Matheo<sup>1</sup>

MAT Your blue coats<sup>h</sup> stay for you, sir I love a good honest roaring boy,<sup>i</sup> and so ——

OR That's the devil

MAT Sir, sir, I'll ha' no Joves in my house to thunder avaunt she shall live and be maintained, when you, like a keg of musty sturgeon, shall stink, where? in your coffin—how? be a musty fellow, and lousy.

OR I know she shall be maintained, but how? she like a quean, thou like a knave, she like a whore, thou like a thief.

MAT Thief? zounds! thief?

BEL Good, dearest Mat!—Father! ——

MAT. Pox on you both! I'll not be braved new satin scorns to be put down with bare bawdy velvet. Thief?

OR. Ay, thief, thou'rt a murderer, a cheater, a whoremonger, a pot-hunter, a borrower, a beggar ——

BEL Dear father ——

MAT An old ass, a dog, a churl, a chuff, an usurer, a villain, a moth, a mangy mule with an old velvet footcloth<sup>j</sup> on his back, sir

BEL O me!

OR Varlet, for this I'll hang thee.

by great chance, that the roughnes of the table, or some other stoppe, force them to stay, and run against their kinde for without *cater or trea* ye know that five or nine can never come" REED

<sup>h</sup> blue coats] See note, p 146

<sup>i</sup> roaring boy] See note on *A Fair Quarrel*, act II sc 2, in this vol

<sup>j</sup> footcloth] i. e. long housing

MAT Ha, ha, alas !

OR Thou keepest a man of mine here under my nose —

MAT Under thy beard

OR As arrant a smell-smock, for an old mutton-monger,<sup>k</sup> as thyself —

MAT No, as yourself

OR As arrant a purse-taker as ever cried, Stand ! yet a good fellow,<sup>l</sup> I confess, and valiant , but he'll bring thee to th' gallows you both have robbed of late two poor country pedlars

MAT How's this, how's this ? dost thou fly high ? rob pedlars ?—Bear witness, Front—Rob pedlars ? my man and I a thief ?

BEL O sir, no more !

OR Ay, knave, two pedlars , hue and cry is up, warrants are out, and I shall see thee climb a ladder

MAT And come down again as well as a brick-layer or a tiler —How the vengeance knows he this ? [*Aside*]—If I be hanged, I'll tell the people I married old Friscobaldo's daughter , I'll frisco you and your old carcass

OR Tell what thou canst if I stay here longer, I shall be hanged too for being in thy company , therefore, as I found you, I leave you —

MAT Kneel, and get money of him

OR A knave and a quean, a thief and a strumpet, a couple of beggars, a brace of baggages

MAT Hang upon him—Ay, ay, sir, fare you well , we are so—Follow close—We are beggars —in satin—to him

<sup>k</sup> *muttonmonger*] i e whoremonger see note, p 102

<sup>l</sup> *good fellow*] A cant term for a thief

BEL Is this your comfort, when so many years  
You ha' left me frozen to death?

OR Freeze still, starve still!

BEL Yes, so I shall, I must, I must and will  
If, as you say, I'm poor, relieve me then,  
Let me not sell my body to base men  
You call me strumpet, heaven knows I am none,  
Your cruelty may drive me to be one  
Let not that sin be yours, let not the shame  
Of common whore live longer than my name  
That cunning bawd, Necessity, night and day  
Plots to undo me, drive that hag away,  
Lest being at lowest ebb, as now I am,  
I sink for ever.

OR. Lowest ebb! what ebb?

BEL So poor, that, though to tell it be my shame,  
I am not worth a dish to hold my meat,  
I am yet poorer, I want bread to eat

OR. It's not seen by your cheeks

MAT. I think she has read an homily to tickle  
to the old rogue. [Aside

OR. Want bread? there's satin, bake that

MAT. 'Sblood, make pasties of my clothes?

OR. A fair new cloak, stew that, an excellent  
gilt rapier —

MAT. Will you eat that, sir?

OR. I could feast ten good fellows with those  
hangers.<sup>m</sup>

MAT. The pox, you shall!

OR. I shall not, till thou begg'st, think thou art  
poor,  
And when thou begg'st, I'll feed thee at my door,  
As I feed dogs, with bones till then beg, borrow,

<sup>m</sup> *hangers*] See note, vol II p 227

Pawn, steal, and hang, turn bawd when thou'rt no  
whore —

My heart-strings sure would crack were they strain'd  
more

[*Aside, and exit*

MAT This is your father, your damned — confusion light upon all the generation of you! he can come bragging hither with four white herrings at's tail in blue coats,<sup>a</sup> without roes in their bellies, but I may starve ere he give me so much as a cob<sup>b</sup>

BEL What tell you me of this? alas!

MAT Go, trot after your dad, do you capitulate, I'll pawn not for you, I'll not steal to be hanged for such an hypocritical, close, common harlot away, you dog! Brave, i'faith! udsloot, give me some meat

BEL Yes, sir

[*Exit*

MAT Goodman slave, my man too, is galloped to the devil a' t'other<sup>c</sup> side Pacheco, I'll checo you! Is this your dad's day? England, they say, is the only hell for horses, and only paradise for women, pray, get you to that paradise, because you're called an Honest Whore, there they live none but honest whores, with a pox marry, here in our city all [y]our sex are but footcloth nags,<sup>d</sup> the master no sooner lights but the man leaps into the saddle

*Re-enter BELLAFRONT with meat and drink.*

BEL. Will you sit down, I pray, sir?

<sup>a</sup> *blue coats*] See note, p 146

<sup>b</sup> *a cob*] "A herring is called a cob See Nash's *Lenten Stuff* [See Gifford's note on B Jonson's *Works*, vol 1 p 28] There is, however, a quibble here, for I think a *cob* in Ireland signifies a coin or piece of money" REED See also Todd's Johnson's *Dict* in v

<sup>c</sup> *a' t'other*] Old ed "a' the tother"

<sup>d</sup> *footcloth nags*] i e nags with long housings

MAT [*sitting down*] I could tear, by th' Lord, his flesh, and eat his midriff in salt, as I eat this '— must I choke?<sup>a</sup>—my father Friscobaldo, I shall make a pitiful hog-louse of you, Orlando, if you fall once into my fingers—Here's the savourest meat ' I ha' got a stomach with chafing—What rogue should tell him of those two pedlars ' a plague choke him and gnaw him to the bare bones '—Come, fill

BEL Thou sweat'st with very anger good sweet, vex not,

'Las, 'tis no fault of mine '

MAT Where didst buy this mutton ? I never felt letter ribs

BEL A neighbour sent it me

*Re enter ORLANDO disguised as a serving-man*

MAT Ha, neighbour ? foh, my mouth stinks '— You whore, do you beg victuals for me ? is this satin doublet to be bombasted<sup>c</sup> with broken meat ?

[*Takes up a stool*]

OR What will you do, sir ?

MAT Beat out the brains of a beggarly—

OR Beat out an ass's head of your own—Away, mistress ' [*Exit BELLAFRONT* ]—Zounds, do but touch one hair of her, and I'll so quilt your cap with old iron, that your coxcomb shall ache the worse these seven years for't does she look like a roasted rabbit, that you must have the head for the brains ?

MAT Ha, ha ' go out of my doors, you rogue, away, four marks,<sup>d</sup> trudge

<sup>a</sup> *must I choke*] He means, perhaps,—why do you not give me drink ?

<sup>c</sup> *bombasted*] " i e stuffed out." REED

<sup>d</sup> *marks*] A mark was 13s 4d

OR Four marks? no, sir; my twenty pound that you ha' made fly high, and I am gone

MAT Must I be fed with chippings? you're best get a clapdish,<sup>t</sup> and say you're proctor to some spittle-house where hast thou been, Pacheco? come hither, my little turkey-cock

OR I cannot abide, sir, to see a woman wronged, not I

MAT Sirrah, here was my father-in-law to-day.

OR. Pish, then you're full of crowns.

MAT Hang him! he would ha' thrust crowns upon me to have fallen in again, but I scorn cast clothes, or any man's gold

OR But mine [*Aside* ]—How did he brook that, sir?

MAT O, swore like a dozen of drunken tinkers at last growing foul in words, he and four of his men drew upon me, sir

OR In your house? would I had been by!

MAT I made no more ado, but fell to my old lock, and so thrashed my blue coats<sup>u</sup> and old crab-tree-face my father-in-law, and then walked like a lion in my grate.

OR O noble master!

MAT Sirrah, he could tell me of the robbing the two pedlars, and that warrants are out for us both

OR Good sir, I like not those crackers

MAT Crackhalter, wu't set thy foot to mine?

OR How, sir? at drinking?

MAT. We'll pull that old crow my father, rob thy master I know the house, thou the servants, the purchase<sup>v</sup> is rich, the plot to get it easy the dog will not part from a bone.

<sup>t</sup> *clapdish*] See note, vol II p 169

<sup>u</sup> *blue coats*] See note, p 146

<sup>v</sup> *purchase*] "Was anciently a cant word for stolen goods."  
REED.



OR Pluck't out of his throat then ; I'll snarl for one, if this<sup>w</sup> can bite

MAR Say no more, say no more, old Cole,<sup>x</sup> meet me anon at the sign of the Shipwreck

OR Yes, sir

MAR And dost hear, man?—the Shipwreck

OR Thou'rt at the shipwreck now, and like a swimmer [Exit

Bold but unexpert with those waves dost play,  
Whose dalliance, whorelike, is to cast thee away.

*Enter HIPPOLITO and BELLAFRONT.*

And here's another vessel, better fraught,  
But as ill mann'd, her sinking will be wrought,  
If rescue come not like a man of war  
I'll therefore bravely out, somewhat I'll do,  
And either save them both, or perish too [Exit

HIP. 'Tis my fate to be bewitched by those eyes

BEL Fate? your folly

Why should my face thus mad you? 'las, those colours

Are wound up long ago which beauty spread!  
The flowers that once grew here are withered  
You turn'd my black soul white, made it look new,  
And should I sin, it ne'er should be with you

HIP Your hand, I'll offer you fair play when first

We met i' th' lists together, you remember  
You were a common rebel, with one parley  
I won you to come in

BEL. You did

<sup>w</sup> *this*] *L. e.*, I suppose, his sword

<sup>x</sup> *old Cole*] *Qy* Is this an allusion to the well-known song of *Old King Cole*? but I recollect no mention of it so early as Middleton's time

HIP I'll try  
 If now I can beat down this chastity  
 With the same ordnance, will you yield this fort,  
 If with the power of argument now, as then,  
 I get of you the conquest, as before  
 I turn'd you honest, now to turn you whore  
 By force of strong persuasion?

BEL If you can,  
 I yield

HIP The alarum's struck up I'm your man

BEL A woman gives defiance

HIP Sit [They seat themselves]

BEL Begin

'Tis a brave battle to encounter sin

HIP You men that are to fight in the same war  
 To which I'm prest, and plead at the same bar,  
 To win a woman, if you'd have me speed,  
 Send all your wishes!

BEL No doubt you're heard proceed

HIP To be a harlot, that you stand upon,  
 The very name's a charm to make you one  
 Harlot[ta] was a dame of so divine  
 And ravishing touch,\* that she was concubine  
 To an English king † her sweet, bewitching eye  
 Did the king's heart-strings in such love-knots tie,  
 That even the coyest was proud when she could hear  
 Men say, Behold, another Harlot there!  
 And, after her, all women that were fair  
 Were harlots call'd, as to this day some are  
 Besides, her dalliance she so well does mix,  
 That she's in Latin call'd the *meretriz*.

\* touch] See note, vol 1 p 344

† ——— concubine

To an English king] "*Arlotta* (from whence the word *harlot* is fancifully derived) was not the concubine of an English monarch, but mistress to Robert, one of the dukes of Normandy, and father to William the Conqueror." STEEVENS

Thus for the name for the profession this ,  
 Who lives in bondage lives lac'd , the chief bliss  
 This world below can yield is liberty ,  
 And who than whores with looser wings dare fly ?  
 As Juno's proud bird spreads the fairest tail,  
 So does a strumpet hoist the loftiest sail  
 She's no man's slave , men are her slaves , her  
 eye

Moves not on wheels screw'd up with jealousy  
 She, hors'd or coach'd, does merry journeys make,  
 Free as the sun in his gilt zodiac ,  
 As bravely does she shine, as fast she's driven,  
 But stays not long in any house of heaven,  
 But shifts from sign to sign her amorous prizes,  
 More rich being when she's down than when she  
 rises

In brief, gentlemen haunt them, soldiers fight for  
 them,

Few men but know them, few or none abhor them.  
 Thus for sport' sake speak I, as to a woman,  
 Whom, as the worst ground, I would turn to com-  
 mon,

But you I would enclose for mine own bed

BEL So should a husband be dishonoured

HIP Dishonour'd? not a whit to fall to one  
 Besides your husband is to fall to none,  
 For one no number is

BEL Faith, should you take

One in your bed, would you that reckoning make ?  
 'Tis time you sound retreat.

HIP Say, have I won ?  
 Is the day ours ?

BEL. The battle's but half done,  
 None but yourself have yet sounded alarms ,  
 Let us strike too, else you dishonour arms

HIP If you can win the day, the glory's yours.

BEL To prove a woman should not be a whore,  
When she was made she had one man, and no more,  
Yet she was tied to laws then, for even than<sup>r</sup>  
'Tis said she was not made for men, but man  
Anon, t' increase earth's brood, the law was varied,  
Men should take many wives, and though they  
married

According to that act, yet 'tis not known  
But that those wives were only tied to one  
New parliaments were since, for now one woman  
Is shar'd between three hundred, nay, she's com-  
mon.

Common as spotted leopards, whom for sport  
Men hunt to get the flesh, but care not for't  
So spread they nets of gold, and tune their calls,  
To enchant silly women to take falls,  
Swearing they're angels, which that they may win,  
They'll hire the devil to come with false dice in  
O Sirens' subtle tunes' yourselves you flatter,  
And our weak sex betray so men love water,  
It serves to wash their hands, but, being once foul,  
The water down is pour'd, cast out of doors,  
And even of such base use do men make whores  
A harlot, like a hen, more sweetness reaps  
To pick men one by one up than in heaps  
Yet all feeds but confounding Say you should  
taste me.

I serve but for the time, and when the day  
Of war is done, am cashier'd out of pay  
If like lame soldiers I could beg, that's all,  
And there's lust's rendezvous, an hospital  
Who then would be a man's slave, a man's woman?  
She's half-starv'd the first day that feeds in com-  
mon

\* *than*] Is frequently used for *then* by our old poets, to suit the rhyme

HIP. You should not feed so, but with me alone

BEL If I drink poison by stealth, is't not all one ?  
Is't not rank poison still with you alone ?

Nay, say you spied a courtesan, whose soft side  
To touch you'd sell your birthright, for one kiss  
Be rack'd, she's won, you're sated what follows this ?  
O, then you curse that bawd that tol'd you in,  
The night, you curse your lust, you loathe the sin,  
You loathe her very sight, and ere the day  
Arise, you rise glad when you're stol'n away  
Even then when you are drunk with all her sweets,  
There's no true pleasure in a strumpet's sheets  
Women, whom lust so prostitutes to sale,  
Like dancers upon ropes, once seen, are stale

HIP If all the threads of harlots' lives are spun  
So coarse as you would make them, tell me why  
You so long lov'd the trade ?

BEL If all the threads  
Of harlots' lives be fine as you would make them,  
Why do not you persuade your wife turn whore,  
And all dames else to fall before that sin ?  
Like an ill husband, though I knew the same  
To be my undoing, follow'd I that game  
O, when the work of lust had earn'd my bread,  
To taste it how I trembled, lest each bit,  
Ere it went down, should choke me chewing it !  
My bed seem'd like a cabin hung in hell,  
The bawd hell's porter, and the liquorish wine  
The pander fetch'd was like an easy fine,  
For which, methought, I leas'd away my soul,  
And oftentimes even in my quaffing bowl  
Thus said I to myself, I am a whore,  
And have drunk down thus much confusion more

HIP It is a common rule, and 'tis most true,  
Two of one trade ne'er love, no more do you  
Why are you sharp 'gainst that you once profest ?

BEL Why dote you on that which you did once  
detest ?

I cannot, seeing she's woven of such bad stuff,  
Set colours on a harlot base enough  
Nothing did make me, when I lov'd them best,  
To loathe them more than this, when in the street  
A fair young modest damsel I did meet,  
She seem'd to all a dove, when I pass'd by,  
And I to all a raven, every eye  
That follow'd her, went with a bashful glance,  
At me each bold and jeering countenance  
Darted forth scorn, to her as if she had been  
Some tower unvanquish'd, would they [bonnet]  
vail,

'Gainst me swoln rumour hoisted every sail,  
She, crown'd with reverend praises, passed by them,  
I, though with face mask'd, could not 'scape the  
hem,

For, as if heaven had set strange marks on whores  
Because they should be pointing-stocks to man,  
Drest up in civilest shape a courtesan  
Let her walk saint-like, noteless, and unknown,  
Yet she's betray'd by some trick of her own  
Were harlots therefore wise, they'd be sold dear,  
For men account them good but for one year,  
And then, like almanacs whose dates are gone,  
They are thrown by, and no more look'd upon  
Who'll therefore backward fall, who will launch  
forth

In seas so foul, for ventures no more worth ?  
Lust's voyage hath, if not this course, this cross,  
Buy ne'er so cheap, your ware comes home with  
loss

What, shall I sound retreat ? the battle's done  
Let the world judge which of us two have won

HIP I'

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T

BEL You? nay, then, as cowards do in fight,  
 What by blows cannot, shall be sav'd by flight  
 [Exit.]

HIP Fly to earth's fixed centre, to the caves  
 Of everlasting horror I'll pursue thee,  
 Though loaden with sins, even to hell's brazen  
 doors  
 Thus wisest men turn fools, doting on whores  
 [Exit]

## SCENE II

*An Apartment in the Duke's Palace*

*Enter the Duke, LODOVICO, and ORLANDO disguised  
 as a Serving-man after them INFELICE, CAROLO,  
 ASTOLFO, BERALDO, and FONTINELL.*

OR I beseech your grace, though your eye be  
 so piercing as under a poor blue coat<sup>a</sup> to cull out an  
 honest father from an old serving-man, yet, good  
 my lord, discover not the plot to any, but only this  
 gentleman that is now to be an actor in our ensuing  
 comedy

DUKE Thou hast thy wish, Orlando, pass un-  
 known,  
 Sforza<sup>a</sup> shall only go along with thee,  
 To see that warrant serv'd upon thy son

LON To attach him upon felony for two ped-  
 lars, is't not so?

OR Right, my noble knight those pedlars were  
 two knaves of mine, he fleeced the men before,

<sup>a</sup> blue coat] See note, p 146

<sup>a</sup> Sforza] "A name taken by Lodovico, perhaps, for the occasion," says the last editor of Dodsley's *Old Plays*, but it is evident that he was called (like the hero of Massinger's *Duke of Milan*) Lodovico Sforza.

and now he purposes to flay the master He will rob me, his teeth water to be nibbling at my gold, but this shall hang him by th' gills till I pull him on shore

DUKE Away, ply you the business

OR. Thanks to your grace but, my good lord, for my daughter —

DUKE You know what I have said.

OR And remember what I have sworn she's more honest, on my soul, than one of the Turk's wenches, watched by a hundred eunuchs

LOD. So she had need, for the Turks make them whores

OR He's a Turk that makes any woman a whore, he's no true Christian I'm sure.—I commit [her to] your grace

DUKE Infelice

INF Here, sir

LOD Signor Friscobaldo —

OR Frisking again? Pacheco

LOD Uds so, Pacheco, we'll have some sport with this warrant 'tis to apprehend all suspected persons in the house besides, there's one Bots a pander, and one madam Horseleech a bawd, that have abused my friend, those two conies will we ferret into the pursenet.<sup>b</sup>

OR. Let me alone for dabbling them o' th' neck come, come

LOD Do ye hear, gallants? meet me anon at Matheo's.

CAR }  
AST, &c } Enough.

[*Exeunt* LODOVICO and ORLANDO

<sup>b</sup> *pursenet*] "A net, of which the mouth is drawn together by a string" REED



DUKE Th' old fellow sings that note thou didst  
before,

Only his tunes are, that she is no whore,  
But that she sent his letters and his gifts  
Out of a noble triumph o'er his lust,  
To shew she trampled his assaults in dust

INF 'Tis a good honest servant, that old man

DUKE I doubt no less

INF And it may be my husband,  
Because when once this woman was unmask'd,  
He levell'd all her thoughts, and made them fit,  
Now he'd mar all again, to try his wit

DUKE It may be so too, for to turn a harlot  
Honest, it must be by strong antidotes,  
'Tis rare, as to see panthers change their spots  
And when she's once a star fix'd and shines bright,  
Though 'twere impiety then to dim her light,  
Because we see such tapers seldom burn,  
Yet 'tis the pride and glory of some men  
To change her to a blazing star agen,<sup>c</sup>  
And it may be Hippolito does no more —  
It cannot be but you're acquainted, all  
With that same madness of our son-in-law,  
That dotes so on a courtesan

ALL Yes, my lord

CAR All the city thinks he's a whoremonger

AST. Yet I warrant he'll swear no man marks  
him

BER. 'Tis like so, for when a man goes a wench-  
ing, is as if he had a strong stinking breath, every  
one smells him out, yet he feels it not, though it be  
ranker than the sweat of sixteen bearwarders

DUKE I doubt then you have all those stinking  
breaths,  
You might be all smelt out

<sup>c</sup> *agen*] See note, p 182

CAR. Troth, my lord, I think we are all as you ha been in your youth when you went a-maying we all love to hear the cuckoo sing upon other men's trees

DUKE It's well yet you confess,—but, girl, thy bed Shall not be parted with a courtesan —

'Tis strange,

No frown of mine, no frown of the poor lady,  
My abus'd child, his wife, no care of fame,  
Of honour, heaven, or hell, no, not that name  
Of common strumpet, can affright, or woo him  
To abandon her, the harlot does undo him  
She has bewitch'd him, robb'd him of his shape  
Turn'd him into a beast, his reason's lost  
You see he looks wild, does he not?

CAR I ha' noted  
New moons in's face, my lord, all full of change

DUKE He's no more like unto Hippolito  
Than dead men are to living, never sleeps,  
Or if he do, it's dreams, and in those dreams  
His arms work, and then cries, Sweet—what's her  
name?

What's the drab's name?

AST In troth, my lord, I know not,  
I know no drabs, not I.

DUKE O, Bellafront —  
And catching her fast, cries, My Bellafront!

CAR A drench that's able to kill a horse cannot  
kill this disease of smock-smelling, my lord, if it  
have once eaten deep

DUKE I'll try all physic, and this medicine first  
I have directed warrants strong and peremptory  
To purge our city Milan, and to cure  
The outward parts, the suburbs, for the attaching  
Of all those women who, like gold, want weight  
Cities, like ships, should have no idle freight

CAR No, my lord, and hight wenches are no idle  
treight but what's your grace's reach in this?

DUKE This, Carolo If she whom my son dotes  
on

Be in that muster-book<sup>c</sup> enroll'd, he'll shame  
Ever t' approach one of such noted name

CAR But say she be not?

DUKE Yet on harlots' heads

New laws shall fall so heavy, and such blows shall  
Give to those that haunt them, that Hippolito,  
If not for fear of law, for love to her,  
If he love truly, shall her bed forbear

CAR Attach all the hight heels i' th' city, and  
clap 'em up? why, my lord, you dive into a well  
unsearchable all the whores within the walls, and  
without the walls? I would not be he should  
meddle with them for ten such dukedoms, the  
army that you speak on is able to fill all the prisons  
within this city, and to leave not a drinking room  
in any tavern besides

DUKE Those only shall be caught that are of  
note,

Harlots in each street flow

The fish being thus i' th' net, ourself will sit,

And with eye most severe dispose of it —

Come, girl [Exeunt Duke and INFELICE]

CAR. Arraign the poor whore[s]<sup>1</sup>

AST I'll not miss that sessions

FOR Nor I.

BER Nor I, though I hold up my hand there  
myself [Exeunt.]

<sup>c</sup> *muster-book*] Old ed "master-booke"

## SCENE III.

*A Room in MATHEO's House*

*Enter MATHEO, LODOVICO, and ORLANDO disguised as a Serving-man.*

MAT. Let who will come, my noble chevalier, I can but play the kind host, and bid 'em welcome

LOD We'll trouble your house, Matheo, but as Dutchmen do in taverns, drink, be merry, and be gone

OR Indeed, if you be right Dutchmen, if you fall to drinking, you must be gone

MAT The worst is, my wife is not at home, but we'll fly high, my generous knight, for all that there's no music when a woman is in the consort<sup>d</sup>

OR No, for she's like a pair of virginals,<sup>e</sup> always with jacks at her tail

*Enter ASTOLFO, CAROLO, BERALDO, and FONTINELL*

LOD See, the covey is sprung

AST  
CAR., &c } Save you, gallants

MAT. Happily encountered, sweet bloods

LOD Gentlemen, you all know signor Candido the linen-draper, he that's more patient than a brown baker upon the day when he heats his oven, and has forty scolds about him.

AST  
CAR., &c. } Yes, we know him all, what of him?

LOD Would it not be a good fit of mirth to make a piece of English cloth of him, and to stretch him

<sup>d</sup> consort] i. e. band of musicians.

<sup>e</sup> pair of virginals, &c ] See note, p 112 *A pair of virginals* (like a pair of organs, see note, p 147) meant a single instrument.

on the tenters till the threads of his own natural humour crack, by making him drink healths, tobacco,<sup>f</sup> dance, sing bawdy songs, or to run any bias according as we think good to cast him?

CAR 'Twere a morris-dance worth the seeing

AST But the old fox is so crafty, we shall hardly hunt [him] out of his den

MAT To that train I ha' given fire already, and the hook to draw him hither is to see certain pieces of lawn which I told him I have to sell, and indeed have such—Fetch them down, Pacheco

OR Yes, sir, I'm your water-spaniel, and will fetch any thing—but I'll fetch one dish of meat anon shall turn your stomach, and that's a constable

[*Aside, and exit*]

*Enter Bots, ushering in MISTRESS HORSELEECH*

AST	}	How now? how now?
BER		
FON		

CAR What galley-foist<sup>g</sup> is this?

LOD Peace, two dishes of stewed prunes,<sup>h</sup> a bawd and a pander—My worthy lieutenant Bots, why, now I see thou'rt a man of thy word, welcome.—Welcome, mistress Horseleech—Pray, gentlemen, salute this reverend matron

Mis H Thanks to all your worships

LOD I bade a drawer send in wine too did none come along with thee, grannam, but the lieutenant?

Mis H None came along with me but Bots, if it like your worship

<sup>f</sup> *drink healths, tobacco, &c*] "To drink tobacco was a common phrase for smoking it" REED

<sup>g</sup> *galley-foist*] See note, vol II p 531

<sup>h</sup> *stewed prunes*] A dish very common in brothels see Steevens's elaborate note on *First Part of Henry IV*, act III sc 3—Malone's *Shakespeare* (by Boswell), vol XVI p 345

BOTS Who the pox should come along with you  
but Bots?

*Enter two Intruders with nine*

AST  
CAR, &c } O brave ' march fair

LOD Are you come? that's well

MAT. Here's ordnance able to sack a city '

LOD Come, repeat, read th' inventory

FIRST V *Imprimis*, a pottle of Greek wine, a  
pottle of Peter-samecne,<sup>1</sup> a pottle of Charnico,<sup>2</sup>  
and a pottle of Leatica<sup>3</sup>

LOD You're pud'

<sup>1</sup> *Here's ordnance*, i.e. 'to sack a city'—"So Falstaff on the same occasion, in the First Part of Henry IV, says, there's that will sack a city" STEEVENS

<sup>2</sup> *Peter-samecne*—One of the several disguises under which the word *Pedro-Ximenes* is found in our early writers. The *Pedro-Ximenes* receives its name from a grape which is said to have been imported from the banks of the Rhine by an individual called *Pedro Simon* (corrupted to *Ximen*, or *Ximenes*), and is one of the richest and most delicate of the Malaga wines, resembling very much the malmsey of Paxarete" Henderson's *Hist. of Anc. and Mod. Wines*, p. 193

<sup>3</sup> *Charnico*] Or *Charneco*—"Shakspeare and other dramatic writers mention a wine called *Charneco* According to Mr Steevens, the appellation is derived from a village near Lisbon. There are, in fact, two villages in that neighbourhood, which take the name of *Charneca*, the one situated about a league and a half above the town of Lisbon, the other near the coast, between Collares and Cascavellos. We shall, therefore, probably not err much, if we refer the wine in question to the last-mentioned territory" *Ibid* p. 306

<sup>4</sup> *Leatica*] Old ed. "*Ziatica*"—a misprint for *Leatica*, a not uncommon form (see *Philocothomista*, 1633, p. 48) of the word "*Aleatico*, or red muscadine, which is produced in the highest perfection at Montepulciano, between Sienna and the Papal state, at Monte Catini, &c. and of which the name in some measure expresses the rich quality (it is obviously derived from *πλια(ω, soli expono)*, has a brilliant purple colour, and a luscious aromatic flavour," &c. *Ibid* p. 237

SEC. V Yes, sir

[*Exeunt Vintners*]

MAT So shall some of us be anon, I fear

BOTS Here's a hot day towards <sup>1</sup> but, zounds, this is the life out of which a soldier sucks sweetness <sup>1</sup> when this artillery goes off roundly, some must drop to the ground, cannon, demi-cannon, saker, and basilisk <sup>m</sup>

LOD Give fire, lieutenant

BOTS So, so, must I venture first upon the breach? To you all, gallants, Bots sets upon you all

[*Drinks*]

AST } It's hard, Bots, if we pepper not you,  
CAR, &c <sup>n</sup> } as well as you pepper us

*Enter CANDIDO.*

LOD. My noble linen-draper!—Some wine!—welcome, old lad!

MAT. You're welcome, signor

CAN These lawns, sir?

MAT Presently, my man is gone for them We ha' rigged a fleet, you see, here, to sail about the world.

CAN A dangerous voyage, sailing in such ships

BOTS There's no casting overboard yet

LOD Because you are an old lady, I will have you be acquainted with this grave citizen, pray, bestow your lips upon him, and bid him welcome.

MIS H Any citizen shall be most welcome to me—I have used to buy ware at your shop

CAN It may be so, good madam

MIS H Your prentices know my dealings well I trust your good wife be in good case if it please

<sup>1</sup> *towards*] <sup>1</sup> e in a state of preparation, at hand

<sup>m</sup> *saker, basilisk*] Small pieces of ordnance

<sup>n</sup> *Asst, Car, &c*] One of the many speeches to which in the old ed is the prefix "*Omnes*."

you, bear her a token from my lips, by word of mouth

[*Kisses him*]

CAN I pray, no more, forsooth, 'tis very well,  
Indeed I love no sweetmeats — Sh as a breath  
Stunks worse than fifty polecats [*Aside*] — Sir, a  
word,

Is she a lady?

LOD A woman of a good house and an ancient,  
she's a bawd

CAN A bawd? — Sir, I'll steal hence, and see your  
lawns

Some other time

MAI Steal out of such company? Pacheco my  
man, is but gone for 'em — Lieutenant Bots, drink  
to this worthy old fellow, and teach him to fly  
high

LOD } Swagger, and make him do't on his  
AST, &c } knees

CAN How, Bots? now, bless me, what do I with  
Bots?

No wine, in sooth, no wine, good master Bots

BOTS Grey-beard, goat's-pizzle, 'tis a health  
have this in your guts, or this there [*touching his*  
*sword*] I will sing a bawdy song, sir, because your  
verjuice face is melancholy, to make liquor go  
down glib Will you fall on your marrow-bones,  
and pledge this health? 'tis to my mistress, a  
whore.

CAN Here's ratsbane upon ratsbane — Master  
Bots,

I pray, sir, pardon me you are a soldier,  
Press me not to this service, I am old,  
And shoot not in such pot-guns

BOTS. Cap,° I'll teach you

° Cap] i e flat cap see note, p 58



CAN To drink healths is to drink sickness —  
Gentlemen,

Pray rescue me

BOTS Zounds, who dare ?

LOD  
AST, &c } We shall ha' stabbing then

CAN I ha' reckonings to cast up, good master  
Bots

BOTS This will make you cast 'em up better

LOD Why does your hand shake so ?

CAN The palsy, signors, danceth in my blood

BOTS Pipe with a pox, sir, then, or I'll make  
your blood dance —

CAN Hold, hold, good master Bots, I drink  
[*Kneels* <sup>p</sup>

LOD  
AST, &c } To whom ?

CAN To the old countess there [Drinks

MIS H To me, old boy ?—This is he that never  
drunk wine!—Once again to't

CAN With much ado the poison is got down,  
Though I can scarce get up, never before  
Drank I a whore's health, nor will never more

*Re-enter ORLANDO with lanns*

MAT Hast been at gallows ?

<sup>p</sup> *Kneels*] " This [common] custom of 'kneeling and drinking of healths' kindled the wrath of various puritanical writers Stubbes, in his *Anatomy of Abuses*, tells a story of a man in Almaine, who, drinking a health to his Creator on his knees, was fixed for ever like a statue, which horses could not draw nor fire burn R Junius, in his *Drunkard's Character*, 1638, speaks of 'a Lincolnshire man, well known, that in his cups drank a health to the devil, who had no sooner drank it off, but he fell down dead' 'To mend the matter (he says elsewhere), lest Satan should want his due reverence, these wine-worshippers will be at it on their knees, especially if they drink a great man's health,' p 313 " REED

OR Yes, sir, for I make account to suffer to-day

MAT Look, signor, here's the commodity

CAN Your price?

MAT Thus?

CAN No, too dear thus

MAT No? O fie, you must fly higher yet take 'em home, trifles shall not make us quarrel, we'll agree, you shall have them, and a pennyworth, I'll fetch money at your shop

CAN Be it so, good signor send me going

MAT Going?—A deep bowl of wine for signor Candido!

OR He would be going

CAN I'll rather stay than go so stop your bowl

*Enter Constable and Billmen*

LOD How now?

BOTS Is't Shrove Tuesday,<sup>s</sup> that these ghosts walk?

<sup>s</sup> Thus thus] How they indicated the price I know not  
<sup>r</sup> Billmen] i. e. watchmen, who carried *bills* (a sort of pikes with hooked points), which were anciently the weapons of the English foot-soldiers

<sup>s</sup> Is't Shrove Tuesday, that these ghosts walk] "From this passage, I apprehend it was formerly a custom for the peace-officers to make search after women of ill fame on that day, and to confine them during the season of Lent. So Sensuality says, in *Microcosmus*, 'But now welcome a cart, or a *Shrove Tuesday's* tragedy'" REED "The progress of the constables on Shrove Tuesday was for the purpose of checking the outrages of the apprentices See Taylor's *Jack-a-Lent*, 115" O GUICHREST "Demolishing houses of bad fame was one of the amusements of the apprentices on Shrove Tuesday (see my note on Webster's *Works*, vol. III p. 225), and their riots no doubt required the check of the constable and his attendants but it appears also, that on the same day an official search was made for brothel-keepers, who were either forthwith carted, or confined during Lent vide Nares's *Gloss* in v *Shroving*

MAT What's your business, sir?

CON From the duke you are the man we look for, signor; I have warrant here from the duke to apprehend you upon felony for robbing two pedlars. I charge you i' th' duke's name go quickly.

MAT Is the wind turned? well this is that old wolf my father-in-law — Seek out your mistress, sirrah

OR Yes, sir — As shafts by piecing are made strong,

So shall thy life be straighten'd by this wrong

[*Aside, and exit.*]

LON } In troth, we are sorry  
AST, &c }

MAT. Brave men must be crost, pish, it's but fortune's dice roving against me — Come, sir, pray use me like a gentleman, let me not be carried through the streets like a pageant

CON If these gentlemen please, you shall go along with them

LON } Be't so come  
AST., &c }

CON What are you, sir?

BOTS I, sir? sometimes a figure, sometimes a cipher, as the state has occasion to cast up her accounts I'm a soldier

CON Your name is Bots, is't not?

BOTS Bots is my name, Bots is known to this company

CON I know you are, sir — What's she?

BOTS A gentlewoman, my mother

CON Take 'em both along.

BOTS Me, sir?

'*Me, sir*]' "This '*Me, sir*?' and the Billmen's echo of it in the old copy are printed '*Me, Sirrr?*' to indicate, perhaps, the manner in which Bots spoke it" COLLIER

BILL And, sir

CON If he swagger, raise the street

BOTS Gentlemen, gentlemen, whither will you drag us ?

LOD To the garden-house. Bots, are we even with you ?

CON To Bridewell with 'em

BOTS You will answer this

CON Better than a challenge, I've warrant for my work, sir.

LOD We'll go before

CON Pray, do —

[*Exeunt MATHEO with LOD, AST, CAR, BER and FONT, BOTS and MIS H with Billmen*

Who, signor Candido ? a citizen

Of your degree consorted thus, and revelling  
In such a house ?

CAN Why, sir, what house, I pray ?

CON Lewd, and defam'd

CAN Is't so ? thanks, sir I'm gone

CON What have you there ?

CAN Lawns which I bought, sir, of the gentleman

That keeps the house

CON And I have warrant here

To search for such stoln ware these lawns are stoln

CAN Indeed !

CON So he's the thief, you the receiver

I'm sorry for this chance, I must commit you

CAN. Me, sir ? for what ?

CON. These goods are found upon you,  
And you must answer't

CAN. Must I so ?

CON Most certain

CAN I'll send for bail

CON I dare not yet, because  
 You are a citizen of worth, you shall not  
 Be made a pointing stock, but without guaid  
 Pass only with myself  
 CAN To Bridewell too?  
 CON No remedy  
 CAN Yes, patience being not mad,  
 They had me once to Bedlam now I'm drawn  
 To Bridewell, loving no whores  
 CON You will buy lawn! [*Exeunt*]

## ACT V SCENE I

*A Street*

*Enter on one side HIPPOLITO, on the other LODOVICO,  
 ASTOLFO, CAROLO, BERALDO, and FONTINELL*

LOD Yonder's the lord Hippolito, by any means  
 leave him and me together, now will I turn him  
 to a madman

AST. }  
 CAR, &c } Save you, my lord

*[Exeunt all except HIPPOLITO and LODOVICO]*

LOD I ha' strange news to tell you

HIP What are they?

LOD Your mare's i' th' pound

HIP How's this?

LOD Your nightingale is in a lime-bush

HIP Ha!

LOD Your puritanical Honest Whore sits in a  
 blue gown<sup>u</sup>

<sup>u</sup> *sits in a blue gown* ["It appears from a passage in *Promos and Cassandra* [and from a dozen other passages in various writers], that a *blue gown* was the habit in which a strumpet

HIP Blue gown ?

LOD She'll chalk out your way to her now , she beats chalk

HIP Where ? who dares ——

LOD Do you know the brick-house of castigation, by the river-side that runs by Milan ? the school where they pronounce no letter well but O ?

HIP I know it not

LOD Any man that has borne office of constable, or any woman<sup>w</sup> that has fallen from a horse-load to a cart-load, or like an old hen that has had none but rotten eggs in her nest, can direct you to her there you shall see your punk amongst her back-friends,

There you may have her at your will,

For there she beats chalk, or grinds in the mill,<sup>x</sup>

With a whip, deedle, deedle, deedle, deedle

Ah, little monkey !

HIP What rogue durst serve that warrant, knowing I lov'd her ?

LOD Some worshipful rascal, I lay my life

HIP I'll beat the lodgings down about their ears  
That are her keepers

LOD So you may bring an old house over her head.

•  
did penance So too in *The Northern Lass*, 1633, ' All the good you intended me was a lockram coat, a blue gown, a wheel, &c The wheel, as well as the blue gown, are mentioned in subsequent scenes of this comedy " STEEVENS

<sup>w</sup> any woman, &c ] i. e. that has been carted, and pedled with rotten eggs

<sup>x</sup> beats chalk, or grinds in the mill] " To beat chalk, grind in mills, raise sand and gravel, and make lime, were among the employments assigned for vagrants who were committed to Bridewell See *Orders appointed to be executed in the Cittie of London, for setting rogues and idle persons to worke, and for reliefe of the poore* Printed by Hugh Singleton." REED.

HIF I'll to her,  
I'll to her, stood arm'd fiends to guard the doois '  
[Exit

LOD O me, what monsters are men made by  
whores '  
If this false fire do kindle him, there's one faggot  
More to the bonfire Now to my Bridewell-birds,  
What song will they sing? [Exit

## SCENE II.

### *An Apartment in Bridewell*

*Enter Duke, INFELICE, CAROLO, ASTOLFO, BERALDO,  
FONTINELL, and several Masters of Bridewell*

DUKE Your Bridewell? that the name? for  
beauty, strength,  
Capacity and form of ancient building,

[ *Your Bridewell, &c* ] "We have here a curious specimen of the license which ancient writers used to allow themselves of introducing facts and circumstances peculiar to one country into another. Every thing here said of Bridewell is applicable to the house of Correction which goes by that name in London. Changing the names of the duke and his son to those of Henry the Eighth and Edward the Sixth, all the events mentioned will be found to have happened in the English Bridewell. The situation of the place is also the same. In the time of Henry the Eighth princes were lodged there, part of it being built in the year 1522, for the reception of Charles the Fifth, whose nobles resided in it. In 1528, Cardinal Campeius had his first audience there, and after Henry's death, Edward the Sixth, in the seventh year of his reign, 1552, gave to the citizens of London this his palace for the purposes above mentioned. To complete the parallel, it was endowed with land, late belonging to the Savoy, to the amount of 700 marks a-year, with all the bedding and furniture of that hospital. See Stowe's *Survey*, Strype's edit. 1721, vol. 1 p. 264. There is also the like anachronism in the First Part of this play, concerning Bethlem Hospital." REED

Besides the river's neighbourhood, few houses  
Wherein we keep our court can better it

FIRST MAS Hither from foreign courts have  
princes come,  
And with our duke did acts of state commence,  
Here that great cardinal had first audience,  
The grave Campayne, that duke dead, his son,  
That famous prince, gave free possession  
Of this his palace to the citizens,  
To be the poor man's warehouse, and endow'd it  
With lands to th' value of seven hundred mark[s],<sup>2</sup>  
With all the bedding and the furniture, once proper,  
As the lands then were, to an hospital  
Belonging to a duke of Savoy Thus  
Fortune can toss the world, a prince's court  
Is thus a prison now

DUKE 'Tis fortune's sport  
These changes common are, the wheel of fate  
Turns kingdoms up, till they fall desolate  
But how are these seven hundred marks by th' year  
Employ'd in this your workhouse?

FIRST MAS War and peace  
Feed both upon those lands when the iron doors  
Of war\* burst open, from this house are sent  
Men furnish'd in all martial complement  
The moon hath through her bow scarce drawn to  
th' head,

Like to twelve silver arrows, all the months,  
Since sixteen hundred soldiers went aboard.  
Here providence and charity play such parts,  
The house is like a very school of arts,  
For when our soldiers, like ships driven from sea,  
With ribs all broken and with tatter'd sides,  
Cast anchor here again, their ragged backs

\* marks] See note, p 108

\* war] Old ed "warres."



How often do we cover<sup>1</sup> that, like men,  
 They may be sent to their own homes agen<sup>a</sup>  
 All here are but one swarm of bees, and strive  
 To bring with wearied thighs honey to the hive  
 The sturdy beggar and the lazy lown  
 Gets here hard hands or lac'd correction  
 The vagabond grows staid, and learns t' obey,  
 The drone is beaten well, and sent away  
 As other prisons are, some for the thief,  
 Some by which undone credit gets relief  
 From bridled debtors, others for the poor,  
 So this is for the bawd, the rogue, and whore

CAR An excellent team of horse<sup>1</sup>

FIRST MAS Nor is it seen  
 That the whip draws blood here, to cool the spleen  
 Of any rugged bencher, nor does offence  
 Feel smart on<sup>b</sup> spiteful or rash evidence,  
 But pregnant testimony forth must stand  
 Ere justice leave them in the beadle's hand  
 As iron, on the anvil are they laid,  
 Not to take blows alone, but to be made  
 And fashion'd to some charitable use

DUKE Thus wholesom'st laws spring from the  
 worst abuse

*Enter ORLANDO disguised as a Serving-man, and<sup>c</sup>*

BELLAFRONT

BEL Let mercy touch your heart-strings, gra-  
 cious lord,  
 That it may sound like music in the ear  
 Of a man desperate, being t' th' hands of law<sup>1</sup>

DUKE His name?

BEL Matheo.

<sup>a</sup> *agen*] See note, p 182

<sup>c</sup> *and*] Old ed. "before"

<sup>b</sup> *on*] Old ed "or"

DUKE For a robbery?  
Where is he?<sup>d</sup>

BEL In this house

DUKE Fetch you him hither —

[*Exeunt Second Master and BELLAFRONT.*]

Is this the party?

OR This is the hen, my lord, that the cock with the lordly comb, your son-in-law, would crow over and tread

DUKE Are your two servants ready?

OR My two pedlars are packed together, my good lord

DUKE 'Tis well this day in judgment shall be spent

Vice, like a wound lanc'd, mends by punishment

INF Let me be gone, my lord, or stand unseen,  
'Tis rare when a judge strikes, and that none die,  
And 'tis unfit then women should be by

FIRST MAS We'll place you, lady, in some private room

INF Pray do so

[*Exit with First Master, who presently returns.*]

OR Thus nice dames swear, it is unfit their eyes  
Should view men carv'd up for anatomies,<sup>e</sup>  
Yet they'll see all, so they may stand unseen  
Many women sure will sin behind a screen

*Enter LODOVICO.*

LOD Your son, the lord Hippolito, is enter'd.

<sup>d</sup> *he*] Old ed "she"

<sup>e</sup> *anatomies*] 1 *e* skeletons

"And rouse from sleep that fell anatomy"

Shakespeare's *King John*, act III sc 4

DUKE Tell him we wish his presence A word,  
Sforza,<sup>f</sup>

On what wings flew he hither?

LORD These, I told him his lark whom he loved  
was a Bridewell-bird, he's mad that this cage should  
hold her, and is come to let her out

DUKE 'Tis excellent away, go call him hither  
[Exit LODOVICO]

*Re-enter on one side Second Master and BELLAFRONT,  
with MATHEO and Constable, on the other, LODO-  
VICO with HIPPOLITO ORLANDO goes out and re-  
turns with two of his servants disguised as pedlars*

DUKE You are to us a stranger, worthy lord,  
'Tis strange to see you here

HIP It is most fit,

That where the sun goes, atomies<sup>g</sup> follow it

DUKE Atomies neither shape nor honour bear  
Be you yourself, a sunbeam to shine clear —  
Is this the gentleman? stand forth and hear  
Your accusation

MAT I'll hear none, I fly high in that rather  
than kites shall seize upon me, and pick out mine  
eyes to my face, I'll strike my talons thorough mine  
own heart first, and spit my blood in theirs I am  
here for shriving those two fools of their sinful  
pack when those jackdaws have cawed over me,  
then must I cry guilty, or not guilty, the law has  
work enough already, and therefore I'll put no  
work of mine into his hands, the hangman shall  
ha't first I did pluck those ganders, did rob them

DUKE 'Tis well done to confess

<sup>f</sup> *Sforza*] See note, p 206

<sup>g</sup> *atomies*] i e atoms

MAT Confess and be hanged, and then I fly high,—is't not so? that for that, a gallows is the worst rub that a good bowler can meet with, I stumbled against such a post, else this night I had played the part of a true son in these days, undone my father-in-law, with him would I ha' run at leap-frog, and come over his gold, though I had broke his neck for't but the poor salmon-trout is now in the net

HIP. And now the law must teach you to fly high

MAT Right, my lord, and then may you fly low, no more words —a mouse, mum, you are stopt

BEL Be good to my poor husband, dear my lords!

MAT Ass!

Why shouldst thou pray them to be good to me, When no man here is good to one another?

DUKE Did any hand work in this theft but yours?

MAT O yes, my lord, yes the hangman has never one son at a birth, his children always come by couples though I cannot give the old dog my father a bone to gnaw, the daughter shall be sure of a choke-pear Yes, my lord, there was one more that fiddled my fine pedlars, and that was my wife

BEL. Alas, I?

OR O everlasting, supernatural, superlative villain!

[*Aside.*

DUKE, }  
LOD, &c } Your wife, Matheo?

HIP Sure it cannot be.

MAT O, sir, you love no quarters of mutton that hang up, you love none but whole mutton She set the robbery, I performed it, she spurred me on, I galloped away

OR My lords —

BEL My lords — fellow, give me speech — if my poor life

May ransom thine, I yield it to the law  
 Thou hurt'st thy soul, yet wip'st off no offence,  
 By casting blots upon my innocence  
 Let not these spare me, but tell truth no, see  
 Who slips his neck out of the misery,  
 Though not out of the mischief let thy servant,  
 That sharr'd in this base act, accuse me here  
 Why should my husband perish, he go clear?

OR A good child, hang thine own father!

[*Aside*

DUKE. Old fellow, was thy hand in too?

OR My hand was in the pie, my lord, I confess  
 it my mistress, I see, will bring me to the gal-  
 lows, and so leave me, but I'll not leave her so  
 I had rather hang in a woman's company than in a  
 man's, because if we should go to hell together, I  
 should scarce be letten in, for all the devils are  
 afraid to have any women come amongst them; as  
 I am true thief, she neither consented to this felony  
 nor knew of it

DUKE What fury prompts thee on to kill thy wife?

MAT It's my humour, sir, 'tis a foolish bagpipe  
 that I make myself merry with why should I eat  
 hemp-seed at the hangman's thirteence-pence-half-  
 penny ordinarv, and have this whore laugh at me  
 as I swing, as I totter?

DUKE Is she a whore?

MAT A sixpenny mutton pasty<sup>h</sup> for any to cut  
 up

OR. Ah, toad, toad, toad!

[*Aside*

<sup>h</sup> *mutton pasty*] See note, p 102.

MAT A barber's cittern<sup>1</sup> for every serving-man  
to play upon that lord your son knows it

HIP I, sir? am I her bawd then?

MAT No, sir, but she's your whore then

OR. Yea, spider, dost catch at great flies?

[*Aside*

HIP My whore?

MAT I cannot talk, sir, and tell of your rems,  
and your rees, and your whirligigs and devices,  
—but, my lord, I found 'em like sparrows in one  
nest, billing together and billing of me. I took  
'em in bed, was ready to kill him was up to stab  
her —

HIP Close thy rank jaws, —pardon me, I am  
 vex'd —

Thou art a villain, a malicious devil!  
Deep as the place where thou art lost, thou liest!  
Since I am thus far got into this storm,  
I'll through, and thou shalt see I'll through un-  
touch'd,  
When thou shalt perish in it

*Re-enter INFELICE*

INF 'Tis my cue  
To enter now —Room, let my prize be play'd!<sup>2</sup>  
I ha' lurk'd in clouds, yet heard what all have said  
What jury more can prove sh'as wrong'd my bed  
Than her own husband? she must be punished,  
I challenge law, my lord, letters, and gold,  
And jewels from my lord that woman took

HIP Against that black-mouth'd devil, 'gainst  
letters and gold,  
And 'gainst a jealous wife, I do uphold

<sup>1</sup> *A barber's cittern*] See note, vol. 1 p. 174

<sup>2</sup> *prize be play'd*] See note, p. 86

Thus far her reputation, I could sooner  
 Shake th' Appenine, and crumble rocks to dust,  
 Than, though Jove's shower rain'd down, tempt her  
 to lust

BEL What shall I say ?

OR [*throwing off his disguise*] Say thou art  
 not a whore, and that's more than fifteen women  
 amongst five hundred dare swear without lying  
 this shalt thou say—no, let me say't for thee—thy  
 husband's a knave, this lord's an honest man, thou  
 art no punk, this lady's a right lady, Pacheco is a  
 thief as his master is, but old Orlando is as true a  
 man as thy father is—I ha' seen you fly high, sir,  
 and I ha' seen you fly low, sir, and to keep you  
 from the gallows, sir, a blue coat have I worn, and  
 a thief did I turn, mine own men are the pedlars  
 my twenty pound did fly high, sir, your wife's  
 gown did fly low, sir whither fly you now, sir ?  
 you ha' scaped the gallows, to the devil you fly  
 next, sir—Am I right, my liege ?

Duke Your father has the true physician play'd

MAT And I am now his patient

HIP And be so still

'Tis a good sign when our cheeks blush at ill

COV The linen-draper, signor Candido,  
 He whom the city terms the patient man,  
 Is likewise here for buying of those lawns  
 The pedlars lost

INF Alas, good Candido !

Duke Fetch him [*exit Constable*] and when  
 these payments up are cast,  
 Weigh out your light gold, but let's have them last

*Enter CANDIDO with Constable, who presently goes  
 out*

In Bridewell, Candido ?

CAN Yes, my good lord

DUKE What make you here ?

CAN My lord, what make you here ?

DUKE I'm here to save right, and to drive wrong  
hence

CAN And I to bear wrong here with patience.

DUKE You ha' bought stoln goods

CAN So they do say, my lord,

Yet bought I them upon a gentleman's word,  
And I imagine now, as I thought then,  
That there be thieves, but no thieves gentlemen

HIP Your credit's crack'd being here

CAN No more than gold

Being crack'd, which does his estimation hold

I was in Bedlam once, but was I mad ?

They made me pledge whores' healths, but am I bad  
Because I'm with bad people ?

DUKE Well, stand by

If you take wrong, we'll cure the injury

*Re-enter Constable, after him Bors, then two Beadles,  
one with hemp, the other with a beetle*<sup>k</sup>

Stay, stay what's he ? a prisoner ?

CON Yes, my lord

HIP He seems a soldier

BORS I am what I seem, sir, one of fortune's  
bastards, a soldier and a gentleman, and am brought  
in here with master constable's band of billmen,<sup>l</sup>  
because they face me down that I live, like those  
that keep bowling-alleys, by the sins of the people,  
in being a squire of the body<sup>m</sup>

<sup>k</sup> a beetle] "A mallet." REED See speech of First Master, p 233

<sup>l</sup> billmen] See note, p 217

<sup>m</sup> a squire of the body] "A squire of the body, says Mr Steevens (note on the *First Part of Henry IV*)—[Malone's *Shakespeare* (by Boswell), vol xvi p 191]—signified, originally,



Hir O, an apple-squire <sup>a</sup>

Bots Yes, sir, that degree of scurvy squires, and that I am maintained by the best part that is commonly in a woman, by the worst players of those parts, but I am known to all this company

Lod My lord, 'tis true, we all know him, 'tis lieutenant Bots

Duke Bots?—And where ha' you served, Bots?

Bots In most of your hottest services in the Low Countries at the Groyne I was wounded in this thigh, and halted upon't, but 'tis now sound, in Cleveland I missed but little having the bridge of my nose broken down with two great stones as I was scaling a fort I ha' been tried, sir, too, in Guelderland, and scaped hardly there from being blown up at a breach, I was fired, and lay i' th' surgeon's hands for't till the fall of the leaf following

Hir All this may be, and yet you no soldier

Bots No soldier, sir? I hope these are services that your proudest commanders do venture upon, and never come off sometimes

the attendant on a knight, the person who bore his head-piece, spear, and shield. It afterwards became a cant term for a pimp, and is so used here." REED So also B. Jonson uses the single word *squire* for pimp or procurer (see Gifford's note on *Every Man in his Humour—Works*, vol. 1 p. 132.) See also our author's *Fair Quarrel*, act iv sc. 4.

<sup>a</sup> *apple squire*] In a note on Hall's *Satires*, 1824, p. 8, the editor remarks "This cant phrase has been erroneously explained as meaning a pander or pimp. The fact is, that it meant what is in modern slang called a *flash-man*—a *squire of the body* had the same meaning." No doubt one of its meanings was a kept gallant, but it generally signifies, as in our text, a pimp. Greene, enumerating the professors of the "sacking law," mentions "*The Bawd*, if a man, an *Apple squire*." *Notable Discovery of Coosenage*, 1592, sig. c. 2. See also the fourth line of the song in our author's *Fair Quarrel*, act iv sc. 4.

DUKE Well, sir, because you say you are a soldier,  
 I'll use you like a gentleman — Make room there,  
 Plant him amongst you, we shall have anon  
 Strange hawks fly here before us if none light  
 On you, you shall with freedom take your flight,  
 But if you prove a bird of baser wing,  
 We'll use you like such birds, here you shall sing  
 BOTS I wish to be tried at no other weapon  
 DUKE Why is he furnish'd with those imple-  
 ments?

FIRST MAS The pander is more dangerous to a  
 state  
 Than is the common thief, and though our laws  
 Lie heavier on the thief, yet, that the pander  
 May know the hangman's ruff should fit him too,  
 Therefore he's set to beat hemp

DUKE This does savour  
 Of justice, basest slaves to basest labour  
 Now, pray, set open hell, and let us see  
 The she-devils that are here

INF Methinks this place  
 Should make even Lais honest

FIRST MAS Some it turns good,  
 But as some men, whose hands are once in blood,  
 Do in a pride spill more, so some going hence,  
 Are, by being here, lost in more impudence  
 Let it not to them, when they come, appear  
 That any one does as their judge sit here,  
 But that as gentlemen you come to see,  
 And then perhaps their tongues will walk more free

DUKE Let them be marshall'd in

[*Exeunt First and Second Masters, Constable,  
 and Beadles*]

Be cover'd all,  
 Fellows, now to make the scene more comical

CAR Will not you be smelt out, Bots?

BOTS No, your bravest whores have the worst noses

*Re-enter First and Second Masters and Constable, then*

DOROTHEA FARGET, *brave*,<sup>o</sup> *after her two Beadles, the one with a wheel, the other with a blue gown*<sup>p</sup>

LOD Are not you a bride, forsooth?

DOR Say ye?

CAL He would know if these be not your bride-men

DOR Vuh, yes, sir, and look ye, do you see? the bride-laces that I give at my wedding will serve to tie rosemary<sup>q</sup> to both your coffins when you come from hanging,—scab!

OR Fie, punk! fie, fie, fie!

DOR Out, you stale, stinking head of garlic, foh, at my heels!

OR My head's cloven

HIP. O, let the gentlewoman alone, she's going to shrift

AST Nay, to do penance

CAR Ay, ay, go, punk, go to the Cross and be whipt

DOR Marry mew, marry muff,<sup>r</sup> marry hang you, goodman dog! whipt? do ye take me for a base spittle<sup>s</sup> whore? In troth, gentlemen, you wear the clothes of gentlemen, but you carry not the minds of gentlemen, to abuse a gentlewoman of my fashion

LOD Fashion? pox a' your fashions! art not a whore?

<sup>o</sup> *brave*] See note, p 190

<sup>p</sup> *a wheel* *blue gown*] The use of both is presently mentioned in the text, and see note, p 220

<sup>q</sup> *rosemary*] See note, p 151

<sup>r</sup> *marry muff*] See note, p 36

DOR Goodman slave !

DUKE O fie, abuse her not, let us two talk —  
What mought<sup>1</sup> I call your name, pray ?

DOR I'm not ashamed of my name, sir, my name  
is mistress Doll Target, a western gentlewoman.

LOD Her target against any pike in Milan !

DUKE Why is this wheel borne after her ?

FIRST MAS She must spin

DOR A coarse thread it shall be, as all threads  
are

ANT If you spin, then you'll earn money here too ?

DOR I had rather get half-a-crown abroad than  
ten crowns here

OR Abroad ? I think so

INF Dost thou not weep now thou art here ?

DOR Nay ye ? weep ? yes, forsooth, as you did  
when you lost your maidenhead, do you not hear  
how I weep ? *[Sings]*

LOD Farewell, Doll !

DOR Farewell, dog ! *[Exit with Beadles]*

DUKE Past shame, past penitence ! Why is that  
blue gown ?

FIRST MAS Being stript out of her wanton loose  
attire,

That garment she puts on, base to the eye,  
Only to clothe her in humility

DUKE Are all the rest like this ?

FIRST MAS No, my good lord,  
You see this drab swells with a wanton rein,  
The next that enters has a different strain

DUKE Variety is good, let's see the rest

*[Exeunt First and Second Masters and Constable]*

BOTS Your grace sees I'm sound yet, and no  
bullets hit me

<sup>1</sup> mought] i e might.

DUKE Come off so, and 'tis well  
 LOD }  
 AST, &c } Here's the second mess

*Re-enter First and Second Masters and Constable, then PENELOPE WHOREHOUND, dressed like a citizen's wife, after her two Beadles, one with a blue gown, another with chalk<sup>t</sup> and a mallet*

PEN I ha' worn many a costly gown, but I was never thus guarded<sup>u</sup> with blue coats and beadles and constables and ——

CAR Alas, fair mistress, spoil not thus your eyes<sup>v</sup>

PEN O sweet sir, I fear the spoiling of other places about me that are dearer than my eyes<sup>v</sup> ! If you be gentlemen, if you be men, or ever came of a woman, pity my case<sup>v</sup> ! stand to me, stick to me, good sir, you are an old man<sup>v</sup> !

OR Hang not on me, I prithee, old trees bear no such fruit

PLN Will you bail me, gentlemen ?

LOD Bail thee ? art in for debt ?

PLN No, God<sup>v</sup> is my judge, sir, I am in for no debts, I paid my tailor for this gown the last five shillings a-week that was behind yesterday

DUKE What is your name, I pray ?

PEN Penelope Whorehound, I come of the Whorehounds —How does lieutenant Bots ?

<sup>t</sup> chalk, &c ] See note, p 221

<sup>u</sup> guarded] A play on the word—trimmed, faced

<sup>v</sup> God] " In the old copy there is a blank left for this word, to avoid the *prophanationem nominis Dei*, as T Bastard terms it in his *Epigrams*. This vice, as is well known, was, not

many years afterwards, reformed in a great degree, as far as the theatre was concerned See the statute 3 James I chap xxi." COLLIER.

LOD }  
AST, &c } Aha, Bots !

BOTS A very honest woman, as I'm a soldier,—  
a pox Bots ye !

PEN I was never in this pickle before, and yet,  
if I go amongst citizens' wives, they jeer at me, if I  
go among the loose-bodied gowns,\* they cry a pox  
on me, because I go civilly attired, and swear their  
trade was a good trade till such as I am took it  
out of their hands. Good lieutenant Bots, speak  
to these captains to bail me.

FIRST MAS Begging for bail still? you are a  
trim gossip.

Go give her the blue gown, set her to her chare<sup>†</sup>  
work, huswife for your bread, away !

PLA Out, you dogs!—a pox on you all!—women  
are born to curse thee—but I shall live to see twenty  
such flat-caps<sup>‡</sup> shaking dice for a pennyworth of  
pippins—out, you blue-eyed rogue !

[Exit with Beadles

LOD }  
AST, &c } Ha, ha, ha !

DUE Even now she wept and pray'd, now  
does she curse ?

FIRST MAS Seeing me, if still sh'ad stay'd, this  
had been worse.

HIP Was she ever here before ?

FIRST MAS Five times at least,  
And thus if men come to her have her eyes  
Wrung and wept out her bail.

LOD }  
AST, &c } Bots, you know her !

\* loose-bodied gowns] The common dress of courtesans see  
note, vol. 1 p. 431.

† chare] i. e. task work. REED

‡ flat-caps] See note, p. 58.

BOTS Is there any gentleman here that knows not a whore, and is he a hair the worse for that?

DUKE Is she a city-dame, she's so attir'd?

FIRST MAS No, my good lord, that's only but the veil

To her loose body, I have seen her here  
In gayer masking suits as several saucers  
Give one dish several tastes, so change of habits  
In whores is a bewitching art, to-day  
She's all in colours to besot gallants, then  
In modest black to catch the citizen,  
And this from their examination's drawn  
Now shall you see a monster both in shape  
And nature quite from these, that sheds no tear,  
Nor yet is nice, 'tis a plain ramping bear,  
Many such whales are cast upon this shore

DUKE, }  
LOD, &c } Let's see her

FIRST MAS Then behold a swaggering whore  
[*Exeunt First and Second Masters and Constable*]

OR Keep your ground, Bots

BOTS I do but traverse to spy advantage how to arm myself

*Re-enter First and Second Masters and Constable, after them a Beadle beating a basin,\* then CATHERINA BOLATINALL with MISTRESS HORSELEECH,*

\* *a beadle beating a basin*] The First Master presently tells the Duke that the basin "is an emblem of their revelling." Here Reed cites a parallel passage from B Jonson's *New Inn*, act iv sc 3, and a remark of Whalley, that it alludes "to the custom of old, when bawds and other infamous persons were carted. A mob of people used to precede them *beating basins* and other utensils of the same kind, to make the noise and tumult the bigger," &c &c

*after them another Beadle with a blue head  
guarded<sup>a</sup> with yellon*

CATH Sirrah, when I cry hold your hands, hold, you rogue-catcher, hold —Bawd, are the French chilblains in your heels, that you can come no faster? are not you, bawd, a whore's ancient,<sup>b</sup> and must not I follow my colours?

MIS H O mistress Catharine, you do me wrong to accuse me here as you do, before the right worshipful! I am known for a motherly honest woman, and no bawd

CATH Marry, foh, honest? burnt at fourteen, seven times whipt, six times carted, nine times ducked, searched by some hundred and fitty constables, and yet you are honest! honest mistress Horseleech! is this world a world to keep bawds and whores honest? how many times hast thou given gentlemen a quart of wine in a gallon pot? how many twelve-penny fees, nay, two-shillings fees, nay, when any ambassadors ha' been here, how many half-crown fees hast thou taken? how many carriers hast thou bribed for country wenches? how often have I rinsed your lungs in *aqua vitæ*<sup>c</sup> and yet you are honest!

DUKE And what were you the whilst?

CATH Marry, hang you, master slave, who made you an examiner?

<sup>a</sup> *guarded*] See note, p 236

<sup>b</sup> *ancient*] i e "an ensign" REED "This point will be better understood from the following [passage of *The Fleire*, by Sharpham, sig F 2, ed 1615]

<sup>c</sup> FLEIRE What, Signior! in loue with my Ladie's *Ancient* SPARKS Why her *Ancient*?

FLEIRE Because she carries her colours for her, but 'tis in a boxe'" COLLIER I doubt if there be any such point in our text

<sup>c</sup> *aqua vitæ*] "Formerly the general name for spirits." REED.



Lod Well said ' belike this devil spares no man

CATH What art thou, prithee ?

Bots Nay, what art thou, prithee ?

CATH A whore art thou a thief ?

Bots A thief ? no, I defy<sup>d</sup> the calling, I am a soldier, have borne arms in the field, been in many a hot skirmish, yet come off sound

CATH Sound, with a pox to ye, ye abominable rogue ! you a soldier ! you in skirmishes ! where ? amongst pottle-pots in a bawdy-house ?—Look, look here, you madam Wormeaten, do not you know him ?

Mis H. Lieutenant Bots, where have ye been this many a day ?

Bots Old bawd, do not discredit me, seem not to know me

Mis. H. Not to know ye, master Bots ? as long as I have breath I cannot forget thy sweet face

DUKE. Why, do you know him ? he says he is a soldier

CATH He a soldier ? a pander, a dog that will lick up sixpence Do ye hear, you master swine's-snout, how long is't since you held the door for me, and cried, To't again, nobody comes ! ye rogue you ?

Lod } Ha, ha, ha ! you're smelt out again,  
Ast, &c } Bots

Bots Pox ruin her nose for't ! and<sup>e</sup> I be not revenged for this—um, ye bitch !

Lod D'ye hear ye, madam ? why does your ladyship swagger thus ? you're very brave,<sup>f</sup> methinks

CATH Not at your cost, master cod's-head Is any man here blear-eyed to see me brave ?

<sup>d</sup> *defy*] i e reject, disclaim.

<sup>e</sup> *and*] i e if

<sup>f</sup> *brave*] See note, p 190

AST Yes, I am, because good clothes upon a whore's back is like fair painting upon a rotten wall

CATH Marry muff,<sup>s</sup> master whoremaster! you come upon me with sentences

BER By this light has small sense for't.

LOD. O fie, fie, do not vex her! and yet methinks a creature of more scurvy conditions should not know what a good petticoat were

CATH Marry, come out, you're so busy about my petticoat, you'll creep up to my placket,<sup>h</sup> and<sup>i</sup> ye could but attain the honour but and<sup>i</sup> the out-sides offend your rogueships, look o' the lining, 'tis silk

DUKE Is't silk 'tis lined with, then?

CATH Silk? ay, silk, master slave, you would be glad to wipe your nose with the skirt on't. This 'tis to come among a company of cod's-heads, that know not how to use a gentlewoman!

DUKE Tell her the duke is here

FIRST MAS Be modest, Kate, the duke is here

CATH If the devil were here, I care not—Set forward, ye rogues, and give attendance according to your places! let bawds and whores be sad, for I'll sing and<sup>i</sup> the devil were a-dying

[*Exit with MISTRESS HORSELEECH and Beadles.*]

DUKE. Why before her does the basin ring?

FIRST MAS. It is an emblem of their revelling. The whips we use let<sup>j</sup> forth their wanton blood, Making them calm; and, more to calm their pride, Instead of coaches they in carts do ride.

<sup>s</sup> marry muff] See note, p. 36

<sup>h</sup> placket] See vol. II p. 497 The assertion of Nares, there mentioned, is disproved by the present passage

<sup>i</sup> and] i e if

<sup>j</sup> let] Old ed "lets."

Will your grace see more of this bad ware ?

DUKE No, shut up shop, we'll now break up the fair

Yet ere we part—you, sir, that take upon ye  
The name of soldier, that true name of worth,  
Which action, not vain boasting, best sets forth,  
To let you know how far a soldier's name  
Stands from your title, and to let you see  
Soldiers must not be wrong'd where princes be,  
This be your sentence

LOD }  
AST, &c } Defend yourself, Bots !

DUKE First, all the private sufferance that the house

Inflicts upon offenders, you, as the basest,  
Shall undergo it double, after which  
You shall be whipt, sir, round about the city,  
Then banish'd from the land

Bots. Beseech your grace !

DUKE Away with him, see't done

[Exit Bots with Constable.

Panders and whores

Are city-plagues, which being kept alive,  
Nothing that looks like goodness e'er can thrive —  
Now, good Orlando, what say you to your bad son-in law ?

OR Marry, this, my lord, he is my son-in-law,  
and in law will I be his father, for if law can  
pepper him, he shall be so parboiled, that he shall  
stink no more i' th' nose of the commonwealth

BEL Be yet more kind and merciful, good father !

OR Dost thou beg for him, thou precious man's  
meat, thou ? has he not beaten thee, kicked thee,  
trod on thee ? and dost thou fawn on him like his  
spaniel ? has he not pawned thee to thy petticoat,

sold thee to thy smock, made ye leap at a crust '  
yet would'st have me save him ?

BEL O yes, good sir ! women shall learn of me  
To love their husbands in greatest misery ,  
Then shew him pity, or you wreck myself

OR Have ye eaten pigeons, that you're so kind-  
hearted to your mate ? Nay, you're a couple of  
wild bears, I'll have ye both baited at one stake  
but as for this knave,—the gallows is thy due, and  
the gallows thou shalt have , I'll have justice of  
the duke, the law shall have thy life —What, dost  
thou hold him ? let go his hand if thou dost not  
forsake him, a father's everlasting blessing fall upon  
both your heads ' Away, go, kiss out of my sight ,  
play thou the whore no more, nor thou the thief  
again, my house shall be thine, my meat shall be  
thine, and so shall my wine, but my money shall be  
mine, and yet when I die, so thou dost not fly high,  
take all ,

Yet, good Matheo, mend !

Thus for joy weeps Orlando, and doth end

DUKE Then hear, Matheo all<sup>k</sup> your woes are  
stay'd

By your good father-in-law , all your ills  
Are clear purg'd from you by his working pills.—  
Come, signor Candido, these green young wits,  
We see by circumstance, this plot have<sup>l</sup> laid,  
Still to provoke thy patience, which they find  
A wall of brass , no armour's like the mind

<sup>j</sup> *Yet, good, &c* ] An imperfect couplet see note, p 52  
In the passage which immediately precedes it, Orlando seems  
to be seized with a fit of rhyming

<sup>k</sup> *Then hear, Matheo all, &c* ] Qy " *Then here, Matheo,  
all,*" &c

<sup>l</sup> *have*] Old ed " hath "

Thou'st taught the city patience , now our court  
Shall be thy sphere, where from thy good report,  
Rumours this truth unto the world shall sing,  
A patient man's a pattern for a king

[*Exeunt omnes*

## THE WITCH.



*A Tragic Comedie, call'd The Witch Long since acted by His  
Majties Servants at the Black Friars Written by Tho Middleton*

The MS, from which this drama is now given, forms part of Malone's Collection in the Bodleian Library, Oxford. In 1778 a small impression of *The Witch* was printed by Isaac Reed, for distribution among his friends. It was intended to exhibit the original text *verbatim et literatim* but from a collation which was obligingly made for me by the Rev Stephen Reay, I find that it is not without some errors and omissions.

On the disputed question, whether this drama was composed before or after the appearance of Shakespeare's *Macbeth*, see the Account of Middleton and his writings.

Some of the incidents in *The Witch* were suggested by the following passage of Machiavel's *Florentine History* 'Their [the Lombards'] kingdom descending upon Alboinus a bold and warlike man, they passed the Danube, and encountering Comundus King of the Lepides then possessed of Pannonia, overthrew and slew him. Amongst the captives Alboinus finds Rosamund the daughter of Comundus, and taking her to wife becomes Lord of Pannonia, but out of a brutish fierceness in his nature, he makes a drinking cup of Comundus's skull, and out of it used to carouse in memory of that victory. Invited now by Narsetes, with whom he had been in league during the Gothick war, he leaves Pannonia to the Huns, who, as we have said, were after the death of Attila returned into their own Countrey, and comes into Italy, which finding so strangely divided, he in an instant possesses himself of Pavia, Milan, Verona, Vicenza, all Tuscany, and the greatest part of Flaminia, at this day called Romania. So that by these great and sudden victories judging himself already Conquerour of Italy, he makes a solemn feast at Verona, and in the heat of wine growing merry, causes Comundus's skull to be filled full of wine, and would needs have it presented to Queen Rosamund, who sate at table over against him, telling her so loud that all might hear, that in such a time of mirth he would have her drink with her father, those words were as so many darts in the poor ladies bosome, and consulting with revenge, she bethought her self, how Almachildis a noble Lombard, young and valiant, courted one of the Ladies of her



bed-chamber, with her she contrives that she should promise Almachildis the kindness of admitting him by night to her chamber, and Almachildis according to her assignation being received into a dark room, lyes with the Queen, whilest he thought he lay with the Lady, who after the fact discovers herself, offering to his choice either the killing of Alboinus and enjoying her and the Crown, or the being made his sacrifice for defiling his bed Almachildis consents to kill Alboinus, but they seeing afterwards their designs of seizing the kingdom prove unsuccessful, nay rather fearing to be put to death by the Lombards (such love bore they to Alboinus) they fled with all the Royal Treasure to Longinus at Ravenna," &c *English translation*, 1674, pp 17, 18

See also *Histoires Tragiques* de Belleforest, 1616, t iv  
Hist lxxiii

TO THE  
TRILLY WORTHY AND GENEROUSLY AFFECTED

THOMAS HOLMES, ESQUIRE

NOBLE SIR,

As a true testimony of my ready inclination to your service, I have, merely upon a taste of your desire, recovered<sup>a</sup> into my hands, though not without much difficulty, this ignorantly ill-fated labour of mine

Witches are, *ipso facto*, by the law condemned, and that only, I think, hath made her lie so long in an imprisoned obscurity For your sake alone she hath thus far conjured herself abroad, and bears no other charms about her but what may tend to your recreation, nor no other spell but to possess you with a belief, that as she, so he that first taught her to enchant, will always be

Your devoted

THO MIDDLETON

<sup>a</sup> recovered] From the playhouse probably, as Staevens conjectures

## DRAMATIS PERSONÆ.

### *Duke*

*Lord Governor of Ravenna*

SEBASTIAN, *contracted to Isabella*

FERNANDO, *his friend*

ANTONIO, *husband to Isabella*

ABERTAVES, } *gentlemen*

ALMACHILDES, }

GASPARO, } *servants to Antonio*

HERMIO, }

FIRESTONE, *Hecate's son*

*Servants, &c*

### *Duchess*

ISABELLA, *wife to Antonio, and niece to the governor*

FRANCISCA, *sister to Antonio*

AMORETTA, *the duchess's woman*

FLORIDA, *a courtesan*

HECATE, *the chief witch*

STADLIN, } *witches*

HOPPO, }

*Other Witches, &c*

Scene, RAVENNA and its neighbourhood

# THE WITCH

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## ACT I SCENE I

*An Apartment in the House of the Lord Governor  
a banquet set out*

*Enter SELASIAN and FLORANDO*

SELB My three years spent in war has now undone  
My peace for ever

FLR Good, be patient, sir

SEB She is my wife by contract before heaven  
And all the angels, sir

FER I do believe you,  
But where's the remedy now? you see she's gone,  
Another has possession

SEB There's the torment!

FER This day, being the first of your return,  
Unluckily proves the first too of her fastening  
Her uncle, sir, the governor of Ravenna,  
Holding a good opinion of the bridegroom,  
As he's fair-spoken, sir, and wondrous mild ——

SEB There goes the devil in a sheep-skin!

FER. With all speed  
Clapp'd it up suddenly I cannot think, sure,  
That the maid over-loves him, though being married,

Perhaps, for her own credit, now she intends  
Performance of an honest, duteous wife

SEB Sir, I've a world of business question nothing,  
 You will but lose your labour, 'tis not fit  
 For any, hardly mine own secrecy,  
 To know what I intend I take my leave, sir  
 I find such strange employments in myself,  
 That unless death pity me and lay me down,  
 I shall not sleep these seven years, that's the  
 least, sir [Exit

FER. That sorrow's dangerous can abide no  
 counsel,

'Tis like a wound past cure wrongs done to love  
 Strike the heart deeply, none can truly judge  
 on't

But the poor sensible sufferer whom it racks  
 With unbeliev'd pains, which men in health,  
 That enjoy love, not possibly can act,  
 Nay, not so much as think In troth, I pity him  
 His sighs drink life-blood in this time of feasting  
 A banquet towards<sup>b</sup> too<sup>1</sup> not yet hath riot  
 Play'd out her last scene<sup>2</sup> at such entertainments  
 still

Forgetfulness obeys, and surfeit governs  
 Here's marriage sweetly honour'd in gorg'd sto-  
 machs

And overflowing cups<sup>1</sup>

*Enter GASPARO and Servant*

GAS Where is she, sirrah?

SER. Not far off

<sup>b</sup> a banquet towards] i e a banquet at hand, ready *Banquet* means here, as in many (though not all) passages of our early writers, what we now call a dessert. Our ancestors usually quitted the eating-room as soon as they had dined, and removed to another apartment, where the *banquet* was set out.

GAS Pruthee, where ? go fetch her hither  
 I'll rid him away straight — [*Exit Servant*  
 The duke's<sup>c</sup> now risen, sir.

FER I am a joyful man to hear it, sir,  
 It seems has drunk the less, though I think he  
 That has the least has certainly enough [*Exit*

GAS I have observ'd this fellow all the feast-  
 time  
 He hath not pledg'd one cup, but look'd most  
 wickedly  
 Upon good Malaga, flies to the black-jack still,  
 And sticks to small drink like a water-rat  
 O, here she comes

*Enter FLORIDA.*

Alas, the poor who weeps !  
 'Tis not for grace now, all the world must judge,  
 It is for spleen and madness 'gainst this marriage  
 I do but think how she could beat the vicar now,  
 Scratch the man horribly that gave the woman,  
 The woman worst of all, if she durst do it [*Aside.*  
 Why, how now, mistress ? this weeping needs not,  
 for though

My master marry for his reputation,  
 He means to keep you too

FLO How, sir ?

GAS He doth indeed,  
 He swore't to me last night. Are you so simple,  
 And have been five years traded, as to think  
 One woman would serve him ? fie, not an empress !  
 Why, he'll be sick o' th' wife within ten nights,  
 Or never trust my judgment

FLO Will he, think'st thou ?

GAS Will he !

FLO. I find thee still so comfortable,

<sup>c</sup> *duke's*] MS "king's"

Beshrew my heart, if I know<sup>c</sup> how to miss thee  
 They talk of gentlemen, pertumers, and such things,  
 Give me the kindness of the master's man  
 In my distress, say I

GAS 'Tis your great love, forsooth  
 Please you withdraw yourself to yond private parlour,

I'll send you venison, custard, parsnip-pie,  
 For banqueting stuff, as suckets,<sup>d</sup> jellies, snups,  
 I will bring in myself

FLO I'll take 'em kindly, sir [Exit

GAS Sh'as your grand strumpet's complement  
 to a tittle

'Tis a fair building it had need, it has  
 Just at this time some one and twenty inmates,  
 But half of 'em are young merchants, they'll depart  
 shortly,

They take but rooms for summer, and away they  
 When 't grows foul weather marry, then come the  
 termers,<sup>e</sup>

And commonly they're well-booted for all seasons.  
 But peace, no word, the guests are coming in  
 [Retires

*Enter ALMACHILDES and AMORETTA*

ALM The fates have bless'd me, have I met you  
 privately?

AM Why, sir, why, Almachildes! —

ALM Not a kiss?

AM I'll call aloud, i'faith

ALM I'll stop your mouth

AM Upon my love to reputation,  
 I'll tell the duchess once more

<sup>c</sup> know] MS "knew" <sup>d</sup> suckets] i.e. sweetmeats

<sup>e</sup> termers] i.e. persons resorting to the capital during term-time compare vol. II pp. 107, 433

ALM. 'Tis the way  
To make her laugh a little

AM She'll not think  
That you dare use a maid of honour thus

ALM Amsterdam<sup>e</sup> swallow thee for a puritan,  
And Geneva cast thee up again<sup>1</sup> like she that  
sunk<sup>f</sup>

At Charing Cross, and rose again at Queenhithe<sup>1</sup>

AM Ay, these are the silly fruits of the sweet  
vine, sir [Retires.

ALM Sweet venery be with thee, and I at the  
tail

Of my wish<sup>1</sup> I am a little headstrong, and so  
Are most of the company I will to the witches  
They say they have charms<sup>g</sup> and tricks to make  
A wench fall backwards, and lead a man herself  
To a country-house,<sup>h</sup> some mile out of the town,  
Like a fire-drake There be such whoreson kind  
girls

And such bawdy witches, and I'll try conclusions<sup>i</sup>

<sup>e</sup> Amsterdam] See note, vol 1 p 205

<sup>f</sup> she that sunk, &c ] 1 e Queen Elinor, wife to King Edward the First see Peele's drama entitled *Edward I*, and the Ballad prefixed to it, in my sec ed of his *Works*, vol 1 p 69 1829

<sup>g</sup> charms] Written in MS "*charmes*"—is used as a dissyllable in the next scene,

"Knit with these *charms* and retentive knots"

But perhaps I ought to have reduced the present hobbling speech to prose

<sup>h</sup> a country house, &c ] "The country house here alluded to," says Malone, "was at Brentford, and in the plays written in 1607, and for some years afterwards, there are frequent allusions to the practice of carrying women of the town thither" *Life of Shakespeare*, p 428 (*Sh* by Boswell, vol 11)

<sup>i</sup> conclusions] 1 e experiments.



*Enter Duke, Duchess, Lord Governor, ANTONIO,  
ISABELLA, and FRANCISCA*

DUKE A banquet<sup>1</sup> yet<sup>1</sup> why surely, my lord  
governor,

Bacchus could ne'er boast of a day till now,  
To spread his power, and make his glory known

DUCH Sir, you've done nobly, though in modesty  
You keep it from us, know, we understand so much,  
All this day's cost 'tis your great love bestows,  
In honour of the bride, your virtuous neice

Gov In love to goodness and your presence,  
madam,

So understood, 'tis rightly

DUKE Now will I

Have a strange health after all these

Gov What's that, my lord?

DUKE A health in a strange cup, and 't shall go  
round

Gov Your grace need not doubt that, sir, having  
seen

So many pledg'd already this fair company  
Cannot shrink now for one, so it end there

DUKE It shall, for all ends here here's a full  
period [*Produces a skull set as a cup*

Gov A skull, my lord?

DUKE Call it a soldier's cup, man

Fie, how you fright the women! I have sworn

It shall go round, excepting only you, sir,

For your late sickness, and the bride herself,

Whose health it is

ISA. Marry, I thank heaven for that!

DUKE. Our duchess, I know, will pledge us,  
though the cup

<sup>1</sup> *A banquet*] See note, p 252

Was once her father's head, which, as a trophy,  
 We'll keep till death in memory of that conquest  
 He was the greatest foe our steel e'er strook at,  
 And he was bravely slain then took we thee  
 Into our bosom's love thou mad'st the peace  
 For all thy country, thou, that beauty, did.  
 We're dearer than a father, are we not?

DUCH Yes, sir, by much

DUKE And we shall find that straight

ANT That's an ill bride-cup for a marriage-day,  
 I do not like the face on't.

GOV Good my lord,  
 The duchess looks pale let her not pledge you  
 there

DUKE Pale?

DUCH Sir, not I.

DUKE See how your lordship fails now,  
 The rose not fresher, nor the sun at rising  
 More comfortably pleasing

DUCH Sir, to you,  
 The lord of this day's honour [Drinks

ANT All first moving  
 From your grace, madam, and the duke's great  
 favour,

Since it must [Drinks.

FRAN This the worst fright that could come  
 To a conceal'd great belly<sup>1</sup> I'm with child,  
 And this will bring it out, or make me come  
 Some seven weeks sooner than we maidens reckon.

[Aside.

DUCH Did ever cruel barbarous art match this?  
 Twice have<sup>1</sup> his surfeits brought my father's me-  
 mory  
 Thus spitefully and scornfully to mine eyes,

<sup>1</sup> have] MS "hath."

And I'll endure 't no more, 'tis in my heart since  
I'll be reveng'd as far as death can lead one

[*Aside*

ALW Am I the last man, then? I may deserve  
To be first one day [Drinks]

GOV Sir, it has gone round now

DLKE The round?<sup>k</sup> an excellent way to train  
up soldiers!

Where's bride and bridegroom?

ANT At your happy service

DLKE A boy to-night, at least, I charge you  
look to't,

Or I'll renounce you for industrious subjects.

ANT Your grace speaks like a worthy and tried  
soldier

GAS And you'll do well for one that ne'er toss'd  
pike, sir [Exeunt]

## SCENE II

*The abode of HECATE*

*Enter HECATE*<sup>1</sup>

HEC Titty and Tiffin, Suckin and Pidgen, Liard  
and Robin! white spirits, black spirits, grey spirits,  
red spirits! devil-toad, devil-ram, devil-cat, and

<sup>k</sup> *The round*] See note, vol II p 190

<sup>1</sup> *The abode of Hecate Enter Hecate*] MS has, "*Enter Hecate, and other Witches (with Properties, and Habitts fitting)*"—I had originally prefixed to this scene, "*A Cave Hecate discovered in front of the stage Stadlin, Hoppo, other witches, and Firestone, in an inner cave, where a caldron is boiling*" but Hecate does not see the caldron, and as we shall presently find that Almachildes (vide p 268) is on the point of falling into it, before he meets with Hecate, it could not have been placed in an inner cave,

devil-dam<sup>1</sup> why, Hoppo and Stadlin,<sup>m</sup> Hellwain<sup>n</sup>  
and Puckle<sup>o</sup>

STAD [within] Here, sweating at the vessel

HEC Boil it well.

HOP [within] It gallops now.

HEC Are the flames blue enough?

Or shall I use a little seething more?

STAD [within] The nips of fairies<sup>p</sup> upon maids'  
white hips

Are not more perfect azure

HEC. Tend it carefully.

Send Stadlin to me with a brazen dish,

That I may fall to work upon these serpents,

And squeeze 'em ready for the second hour

Why, when?<sup>q</sup>

*Enter STADLIN with a dish*

STAD Here's Stadlin and the dish.

HEC There, take this unbaptised brat,<sup>r</sup>

*[Giving the dead body of a child]*

Boil it well, preserve the fat

<sup>m</sup> *Hoppo and Stadlin*] See quotation from R. Scot, note,  
p 265

<sup>n</sup> *Hellwain*] MS "Hellwin" see note, p 264

<sup>o</sup> *Puckle*] MS "Prickle"

<sup>p</sup> *The nips of fairies, &c*] This passage is explained by the  
following lines of Browne

"where oft the Fairy-Queene

At twy-light sate, and did command her Elues

To pinch those Maids that had not swept their shelues,

And further if by Maidens ouersight

Within doores water were not brought at night,

Or if they spread no Table, set no Bread,

*They should haue nips from toe vnto the head"*

*Britannia's Pastorals*, b. 1. song 11. p 41, ed. 1625

<sup>q</sup> *Why, when*] See note, p 164

<sup>r</sup> *There, take this unbaptised brat, &c*] Here, and in the next  
three speeches of Hecate, Middleton follows Reginald Scot,

You know 'tis precious to transfer  
 Our 'nointed flesh into the air,  
 In moonlight nights, on steeple-tops,  
 Mountains, and pine-trees, that like pricks or stops  
 Seem to our height, high towers and roofs of  
                   princes

Like wrinkles in the earth, whole provinces  
 Appear to our sight then even leek<sup>s</sup>  
 A russet mole upon some lady's cheek  
 When hundred leagues in air, we feast and sing,  
 Dance, kiss, and coll,<sup>t</sup> use every thing  
 What young man can we wish to pleasure us,  
 But we enjoy him in an incubus?  
 Thou know'st it, Stadlin?

STAD Usually that's done.

using sometimes the very words of that curious writer In the *Discouerie of Witchcraft*, Scot gives from "John Bapt Neap" l. e. Porta, the following receipts for the miraculous transportation of witches "℞ The fat of yong children, and seeth it with water in a brasen vessell, reseruing the thickest of that which remaineth boiled in the bottome, which they laie vp and keepe, vntill occasion serueth to vse it They put herevnto *Eleoselinum, Aconitum, frondes populeas, and soote*" "℞ *Sum, acarum vulgare, pentaphyllon, the bloud of a flitter mouse, solanum somniferum et oleum* They stampe all these together, and then they rubbe all parts of their bodies exceedinglie, till they looke red and be verie hot, so as the pores may be opened and their flesh soluble and loose They ioine herewithall either fat or oile in steed thereof, that the force of the ointment maie the rather pearse inwardly, and so be more effectual By this means (saith he) in a moone light night they seeme to be carried in the aire, to feasting, singing, dancing, kissing, culling, and other acts of venerie, with such youtnes as they loue and desire most," &c B x. c viii p 184, ed 1584—See the original of this in Porta's *Magiæ Naturalis, sive De Miraculis Rerum Naturalium Libri iii*, 1561, 12mo p 180 Porta omitted the passage in (at least some) later and enlarged editions of his work.

<sup>s</sup> leek] l. e. like—for the sake of the rhyme

<sup>t</sup> coll] l. e. embrace, or clasp round the neck

HEC Last night thou got'st the mayor of Whel-  
 ple's<sup>u</sup> son,  
 I knew him by his black cloak lin'd with yellow,  
 I think thou'st spoil'd the youth, he's but seven-  
 teen

I'll have him the next mounting. Away, in  
 Go, feed the vessel for the second hour

STAD Where be the magical herbs?

HEC They're down his throat,<sup>v</sup>  
 His mouth cramm'd full, his ears and nostrils  
 stuff'd

I thrust in eleoselinum lately,  
 Aconitum, frondes populeas, and soot—  
 You may see that, he looks so b[la]ck i' th' mouth—  
 Then sium, acorum vulgare too,  
 Pentaphyllon,<sup>w</sup> the blood of a flitter-mouse,<sup>x</sup>  
 Solanum somnificum et oleum

STAD Then there's all, Hecate

HEC Is the heart of wax  
 Stuck full of magic needles?

STAD 'Tis done, Hecate

HEC And is the farmer's picture and his wife's  
 Laid down to th' fire yet?

STAD They're a-roasting both too

HEC. Good [*exit STADLIN*], then their marrows  
 are a-melting subtly,  
 And three months' sickness sucks up life in 'em.  
 They denied me often flour, barm, and milk,  
 Goose-grease and tar, when I ne'er hurt their  
 churnings,<sup>y</sup>  
 Their brew-locks, nor their batches, nor forespoke

<sup>u</sup> *Whelple's*] What place is meant by this word I know  
 not

<sup>v</sup> *his throat*] i. e. the dead child's

<sup>w</sup> *Pentaphyllon*] MS "Dentaphyllon"

<sup>x</sup> *flitter mouse*] Or *flicker-mouse*—i. e. bat.

<sup>y</sup> *churnings*] MS "charmings"

Any of their breedings Now I'll be meet<sup>y</sup> with 'em  
 Seven of their young pigs I've bewitch'd already,  
 Of the last litter,  
 Nine ducklings, thirteen goslings, and a hog,  
 Fell lame last Sunday after even-song too,  
 And mark how their sheep prosper, or what sup  
 Each milch-kine gives to th' pail I'll send these  
 snakes

Shall milk 'em all  
 Beforehand, the dew-skirted<sup>z</sup> dairy-wenches  
 Shall stroke dry dugs for this, and go home cursing,  
 I'll mar their sillabubs and swathy feastings<sup>a</sup>  
 Under cows' bellies with the parish-youths  
 Where's Firestone, our son Firestone?

*Enter FIRESTONE*

FIRE Here am I, mother

HEC. Take in this brazen dish full of dear ware  
 [Gives dish]

Thou shalt have all when I die, and that will be  
 Even just at twelve a'clock at night come three year

FIRE And may you not have one a'clock in to  
 th' dozen, mother?

HEC No

FIRE Your spirits are, then, more unconscionable  
 than bakers You'll have lived then, mother, six-  
 score year to the hundred, and, methinks, after  
 sixscore years, the devil might give you a cast, for  
 he's a fruiterer too, and has been from the be-  
 ginning, the first apple that e'er was eaten came  
 through his fingers the costermonger's,<sup>b</sup> then, I  
 hold to be the ancientest trade, though some would  
 have the tailor pricked down before him

<sup>y</sup> meet] 1 e. even

<sup>z</sup> dew-skirted] MS "dew'd-skirted"

<sup>a</sup> swathy feastings] 1 e (I suppose) feastings among the  
 swaths—the mown rows of grass

<sup>b</sup> costermonger's] 1 e. apple-seller's.

HEC Go, and take heed you shed not by the way,  
 The hour must have her portion 'tis dear sirup,  
 Each charmed drop is able to confound  
 A family consisting of nineteen  
 Or one-and-twenty feeders

FIRE Marry, here's stuff indeed '  
 Dear sirup call you it? a little thing  
 Would make me give you a dram on't in a posset,  
 And cut you three veais shorter [Aside]

HEC Thou art now  
 About some villany

FIRE Not I, forsooth —  
 Truly the devil's in her, I think how one villain  
 smells out another straight! there's no knavery  
 but is nosed like a dog, and can smell out a dog's  
 meaning [Aside]—Mother, I pray, give me leave  
 to ramble abroad to-night with the Nightmare, for  
 I have a great mind to overlay a fat parson's  
 daughter

HEC And who shall lie with me, then?

FIRE The great cat  
 For one night, mother, 'tis but a night  
 Make shift with him for once

HEC You're a kind son!  
 But 'tis the nature of you all, I see that,  
 You had rather hunt after strange women still  
 Than lie with your own mothers Get thee gone,  
 Sweat thy six ounces out about the vessel,  
 And thou shalt play at midnight; the Nightmare  
 Shall call thee when it walks.

FIRE. Thanks, most sweet mother. [Exit.]

HEC Urchins, Elves, Hags, Satyrs, Pans, Fawns,  
 Sylvans,<sup>b</sup> Kitt-with-the-candlestick, Tritons, Cen-

<sup>b</sup> Sylvans] MS "Silence"—Here again Middleton borrows from Reginald Scot "And they haue so fraied vs



taurs, Dwarfs, Imps, the Spoo[r]n, the Mare, the Man-i'-th-oak, the Hellwain, the Fire-drake, the Puckle ' A ab hur hus ' !

*Enter SEBASTIAN*

SEB Heaven knows with what unwillingness and hate

I enter this damn'd place but such extremes  
Of wrongs in love fight 'gainst religion's knowledge,  
That were I led by this disease to deaths  
As numberless as creatures that must die,  
I could not shun the way I know what 'tis  
To pity madmen now, they're wretched things

with bull beggers, spirits, witches, *vrchens*, *elues*, *hags*, *fairies*, *satyrs*, *pans*, *faunes*, *sylens* [sylvans], *kit with the cansticke*, *tristons*, *centaurs*, *dwarfes*, giants, *imps*, *calcars*, *conjurors*, *nymphes*, *changelings*, *Incubus*, *Robin good-fellowe*, *the spoorne*, *the mare*, *the man in the oke*, *the hell waine*, *the fierdrake*, *the puckle*, *Tom thombe*, *hob goblin*, *Tom tumbler*, *boneles*, and such other bugs, that we are afraid of our owne shadowes " *Discoverie of Witchcraft*, b vii c xv p 153, ed 1584 — Sir W Scott, having given the above quotation from the work of his namesake, observes " It would require a better demonologist than I am to explain the various obsolete superstitions which Reginald Scot has introduced, as articles of the old English faith, into the preceding passage I might indeed say, the *Phuca* is a Celtic superstition, from which the word *Pook*, or *Puckle*, was doubtless derived, and I might conjecture, that the *man-in-the-oak* was the same with the *Erl-Konig* of the Germans, and that the *hellwain* were a kind of wandering spirits, the descendants of a champion named *Hellequin*, who are introduced into the romance of *Richard sans Peur* But most antiquarians will be at fault concerning the *spoorne*, *Kitt-with-the-candlestick*, *Boneless*, and some others." *Letters on Demonology*, &c, p 174, sec ed — *Whatever "Hellwain" may be properly, Middleton meant to express by the term some individual spirit see p 259, and the 3d scene of act III.—The words with which Hecate concludes this speech, "A ab hur hus!" are also borrowed from R Scot's work, b. XII. c. XIV p 244, where they are mentioned as a charm against the toothache.*

That ever were created, if they be  
 Of woman's making, and her faithless vows  
 I fear they're now a-kissing what's a'clock?  
 'Tis now but supper-time, but night will come,  
 And all new-married couples make short suppers—  
 Whatever thou art, I've no spare time to fear thee,  
 My horrors are so strong and great already,  
 That thou seemest nothing Up, and laze not  
 Hadst thou my business, thou couldst ne'er sit so,  
 'Twould firke thee into air a thousand mile,  
 Beyond thy ointments I would I were read  
 So much in thy black power as<sup>b</sup> mine own griefs,  
 I'm in great need of help, wilt give me any?

Hec Thy boldness takes me bravely, we're all  
 sworn

To swear for such a spirit see, I regard thee,  
 I rise and bid thee welcome What's thy wish now?

Seb O, my heart swells with't I must take  
 breath first

Hec Is't to confound some enemy on the seas?  
 It may be done to-night Stadlin's within,<sup>c</sup>  
 She raises all your sudden ruinous storms,  
 That shipwreck barks, and tear<sup>d</sup> up growing oaks,

<sup>b</sup> as] MS "and"

<sup>c</sup> Stadlin's within, &c.] From R Scot "It is constantlie affirmed in M Mal that Stafus used alwaies to hide himselfe in a monshoall [mouse-hole], and had a disciple called Hoppo, who made Stadlin a maister witch, and could all when they list inuincible transferre the third part of their neighbours doong, hay, corne, &c into their owne ground, make haile, tempests, and fouds, with thunder and lightning, and kill children, cattell, &c. reueale things hidden, and many other tricks, when and where they list." *Discoverie of Witchcraft*, b xii c v p 222, ed 1584—See Sprenger's *Maliceus Maleficarum*, Pars Sec. quest. 1 cap xv p 267, ed 1576, where the name *Stadio*, not *Stadlin*, is found, but the latter occurs at p 210

<sup>d</sup> tear] MS "teares"—and in the next line "Flies," an l  
 "takes"

Fly over houses, and take *Anno Domini*<sup>e</sup>  
 Out of a rich man's chimney—a sweet place for't!  
 He'd be hang'd ere he would set his own years  
                   there,

They must be chamber'd in a five-pound picture,  
 A green silk curtain drawn before the eyes on't,  
 His rotten, diseas'd years!—or dost thou envy  
 The fat prosperity of any neighbour?  
 I'll call forth Hoppo, and her incantation  
 Can straight destroy the young of all his cattle,  
 Blast vineyards, orchards, meadows, or in one  
                   night

Transport his dung, hay, corn, by reeks,<sup>f</sup> whole  
                   stacks,

Into thine own ground

SEB This would come most richly now  
 To many a country grazier, but my envy  
 Lies not so low as cattle, corn, or vines  
 'Twill trouble your best powers to give me ease

HEC Is it to starve up generation?  
 To strike a barrenness in man or woman?

SEB. Hah!

HEC Hah, did you feel me there? I knew your  
                   grief

SEB Can there be such things done?

HEC Are these the skins  
 Of serpents? these of snakes?

SEB I see they are.

HEC So sure into what house these are convey'd,  
                   [*Giving serpent-skins, &c to SEBASTIAN*  
 Knit with these charms<sup>g</sup> and retentive knots,  
 Neither the man begets nor woman breeds,

<sup>e</sup> *Anno Domini*] i e the date of the house, frequently affixed  
 to old buildings

<sup>f</sup> *reeks*] i e ricks.

<sup>g</sup> *charms*] See note, p. 255

No, nor performs the least desires of wedlock,  
 Being then a mutual duty I could give thee  
 Chirocineta,<sup>b</sup> adincantida,  
 Archimedeson, marmaritin, calicia,  
 Which I could sort to villanous barren ends,  
 But this leads the same way More I could in-  
 stance,

As, the same needles thrust into their pillows  
 That sew and sock<sup>1</sup> up dead men in their sheets;  
 A privy gristle of a man that hangs  
 After sunset, good, excellent, yet all's there, sir  
 SEB You could not do a man that special kind-  
 ness

To part 'em utterly now? could you do that?  
 HEC No, time must do it we cannot disjoint  
 wedlock,

'Tis of heaven's fastening Well may we raise jars,  
 Jealousies, strifes, and heart-burning disagreements,  
 Like a thick scurf o'er life, as did our master  
 Upon that patient miracle,<sup>2</sup> but the work itself  
 Our power cannot disjoint

SEB I depart happy  
 In what I have then, being constrain'd to this —  
 And grant, you greater powers that dispose men,  
 That I may never need this hag agen<sup>3</sup>

[*Aside, and exit*]

<sup>b</sup> *Chirocineta*, &c ] From R. Scot "Pythagoras and Democritus give vs the names of a great manie magicall hearbs and stones, whereof now both the vertue and the things themselves also are vnknewne as *Marmaritin*, whereby spirits might be raised *Archimedeson*, which would make one bewraie in his sleepe all the secrets in his heart *Adincantida*, *Calicia*, *Meuais*, *Chirocineta*, &c which had all their seuerall vertues, or rather poisons" *Discouerie of Witchcraft*, b vi c iii p 117, ed 1564

<sup>1</sup> *sew and sock*] MS "soawes and socks"

<sup>2</sup> *patient miracle*] 1 e Job

<sup>3</sup> *agen*] See note, p 182

• HEC. I know he loves me not,<sup>1</sup> nor there's no  
 hope on't,  
 'Tis for the love of mischief I do this,  
 And that we're sworn to the first oath we take

*Re-enter FIRESTONE*

FIRE O mother, mother !

HEC What's the news with thee now ?

FIRE There's the bravest<sup>m</sup> young gentleman  
 within, and the finestest drunk ! I thought he would  
 have fallen into the vessel, he stumbled at a pipkin  
 of child's grease, reeled against Stadlin, overthrew  
 her, and in the tumbling-cast struck up old Puckle's  
 heels with her clothes over her ears

HEC Hoyday !

FIRE I was fain to throw the cat upon her to  
 save her honesty, and all little enough, I cried out  
 still, I pray, be covered<sup>n</sup> See where he comes  
 now, mother

*Enter ALMACHILDES*

ALM Call you these witches ? they be tumblers,  
 methinks,  
 Very flat tumblers

HEC. 'Tis Almachildes—fresh blood stirs in me—

<sup>1</sup> *I know he loves me not*] Steevens, enumerating the parallel passages of *Macbeth* and *The Witch*, compares the present observation of Hecate with what the same personage says in Shakespeare's play,

“ And, which is worse, all you have done  
 Hath been but for a wayward son,  
 Spiteful and wrathful, who, as others do,  
 Loves for his own ends, not for you ” Act III sc 5

<sup>m</sup> *bravest*] i e finestest dressed.

<sup>n</sup> *I pray, be covered*] I may just observe, that, in the language of the time, these words meant, properly,—put on your hat.

The man that I have lusted to enjoy,  
I've had him thrice in incubus already [Aside

ALM Is your name Goody Hag?

HEC 'Tis any thing

Call me the horrid'st and unhallow'd things  
That life and nature tremble<sup>o</sup> at, for thee  
I'll be the same Thou com'st for a love-charm  
now?

ALM Whv, thou'rt a witch, I think

HEC Thou shalt have choice of twenty, wet or  
\* dry

ALM Nay, let's have dry ones

HEC If thou wilt use't by way of cup and potion,  
I'll give thee a remora shall bewitch her straight

ALM A remora? what's that?

HEC A little suck-stone,  
Some call it a sea-lamprey, a small fish

ALM And must be butter'd?

HEC The bones of a green frog too, wondrous  
precious,

The flesh consum'd by pismires

ALM Pismires? give me a chamber-pot!

FIRE You shall see him go nigh to be so un-  
mannerly, he'll make water before my mother  
anon [Aside.

ALM And now you talk of frogs, I've somewhat  
here,

I come not empty-pocketed from a banquet,

I learn'd that of my haberdasher's wife

Look, goody witch, there's a toad in marchpane<sup>p</sup>  
for you [Gives marchpane.

HEC O sir, you've fitted me!

<sup>o</sup> tremble] MS "trembles"

<sup>p</sup> a toad in marchpane] Marchpane was a composition of  
almonds and sugar, &c pounded and baked together. It

ALV And here's a spawn or two  
 Of the same paddock-brood too, for your son  
     [*Gives other pieces of marchpane*]  
 FIRE I thank your worship, sir how comes  
     your handkercher  
 So sweetly thus beray'd?<sup>a</sup> sure 'tis wet sucket,<sup>r</sup> sir  
 ALV 'Tis nothing but the sirup the toad spit,  
 Take all, I prithee  
 HEC This was kindly done, sir,  
 And you shall sup with me to-night for this  
 ALV How? sup with thee? dost think I'll eat  
     fried rats  
 And pickled spiders?  
 HEC No, I can command, sir,  
 The best meat i' th' whole province for my friends,  
 And reverently serv'd in too  
 ALM How?  
 HEC In good fashion  
 ALM Let me but see that, and I'll sup with you  
     [*HECATE conjures, and enter a Cat playing*  
     *on a fiddle, and Spirits with meat*]  
 The Cat and Fiddle's an excellent ordinary  
 You had a devil once in a fox-skin?

HLC O, I have him still come, walk with me,  
     sir                      [*Exeunt all except FIRESTONE*]

FIRE How apt and ready is a drunkard now to  
 reel to the devil! Well, I'll even in and see how  
 he eats, and I'll be hanged if I be not the fatter of  
 the twain with laughing at him                      [*Exit*]

was a constant article at *banquets* [i. e. desserts], and was  
 wrought into various figures Taylor, the water-poet, men-  
 tions

"Conseru's and Marchpanes, made in sundry shapes,  
 As Castles, Towres, Horses, Beares and Apes"

*The Siege of Jerusalem*, p. 15—*Workes*, 1630

<sup>a</sup> *beray'd*] i. e. befouled

<sup>r</sup> *sucket*] i. e. sweetmeat.

## ACT II SCENE I

*A Hall in ANTONIO's House**Enter ANTONIO and GASPARO*

GAS. Good sir, whence springs this sadness?<sup>7</sup>  
trust me, sir,

You look not like a man was married yesterday  
There could come no ill tidings since last night  
To cause that discontent I was wont to know all,  
Before you had a wife, sir you ne'er found me  
Without those parts of manhood, trust and secrecy

ANT I will not tell thee this

GAS Not your true servant, sir?

ANT True? you'll all flout according to your  
talent,

The best a man can keep of you, and a hell tis  
For masters to pay wages to be laugh'd at  
Give order that two cocks be boil'd to jelly

GAS How? two cocks boil'd to jelly?

ANT Fetch half an ounce of pearl *[Exit*

GAS This is a cullis<sup>8</sup>

For a consumption, and I hope one night  
Has not brought you to need the cook already,  
And some part of the goldsmith's<sup>9</sup> what, two trades  
In four-and-twenty hours, and less time?

Pray heaven, the surgeon and the pothecary  
Keep out! and then 'tis well. You'd better fortune,  
As far as I see, with your strumpet sojourner,  
Your little four nobles<sup>10</sup> a-week I ne'er knew you  
Eat one panado<sup>11</sup> all the time you've kept her,

<sup>7</sup> *cullis*] i. e. a strong broth, a savoury jelly among its ingredients the old receipt-books mention fine gold and orient pearl

<sup>8</sup> *nobles*] Gold coins worth 6s 8d each

<sup>11</sup> *panado*] "A kind of caudle, made of water, grated bread, currans, mace, cinnamon, sack, or white wine and sugar, with



And is't in one night now come up to two cock-  
broth[s]?

I wonder at the alteration strangely

*Enter FRANCISCA*

FRAN. Good morrow, Gaspar

GAS Your hearty wishes, mistress,  
And your sweet dreams come upon you !

FRAN What's that, sir ?

GAS In a good husband, that's my real meaning

FRAN Saw you my brother lately ?

GAS Yes

FRAN I met him now,  
As sad, methought, as grief could make a man  
Know you the cause ?

GAS Not I I know nothing,  
But half an ounce of pearl, and kitchen business,  
Which I will see perform'd with all fidelity  
I'll break my trust in nothing, not in porridge, I  
[Exit

FRAN I have the hardest fortune, I think, of a  
hundred gentlewomen  
Some<sup>u</sup> can make merry with a friend seven year,  
And nothing seen, as perfect a maid still,  
To the world's knowledge, as she came from  
rocking

But 'twas my luck, at the first hour, forsooth,  
To prove too fruitful sure I'm near my time,  
I'm yet but a young scholar, I may fail  
In my account, but certainly I do not  
These bastards come upon poor venturing gentle-  
women ten to one faster than your legitimate

yolks of eggs boiled " R. Holme's *Ac of Armory*, b iii c iii  
p 84

<sup>u</sup> *Some, &c.*] In this speech I have printed several lines as  
prose, which might, perhaps, be tortured into verse

children if I had been married, I'll be hanged if I had been with child so soon now When they are our husbands, they'll be whipt ere they take such pains as a friend will do, to come by water to the back-door at midnight, there stay perhaps an hour in all weathers, with a pair of reeking watermen laden with bottles of wine, chewets,<sup>v</sup> and currant-custards I may curse those egg-pies, they are meat that help forward too fast

This hath been usual with me night by night,  
Honesty forgive me ! when my brother has been  
Dreaming of no such juncket, yet he hath far'd  
The better for my sake, though he little think  
For what, nor must he ever. My friend promis'd  
me

To provide safely for me, and devise  
A means to save my credit here i' th' house  
My brother sure would kill me if he knew't,  
And powder up my friend, and all his kindred,  
For an East Indian voyage

*Enter ISABELLA*

ISA Alone, sister ?

FRAN No, there's another with me, though you  
see't not.—

MORROW, sweet sister how have you slept to-night ?

ISA. More than I thought I should, I've had  
good rest.

FRAN I am glad to hear't.

ISA Sister, methinks you are too long alone,  
And lose much good time, sociable and honest.  
I'm for the married life, I must praise that now.

FRAN I cannot blame you, sister, to commend it;  
You've happen'd well, no doubt, on a kind husband,

<sup>v</sup> *chewets*] "*Chewet*, or small pie, minced or otherwise"  
R. Holme's *Ac of Armory*, b iii c iii. p 82

And that's not every woman's fortune, sister  
 You know if he were any but my brother,  
 My praises should not leave him yet so soon  
 I, I must acknowledge, sister, that my life  
 Is happily blest with him he is no gamester,<sup>w</sup>  
 That ever I could find or hear of yet,  
 Nor midnight surfeiter, he does intend  
 To leave tobacco too

FRAN Why, here's a husband !

ISA He saw it did offend me, and swore freely  
 He'd ne'er take pleasure in a toy<sup>x</sup> again  
 That should displease me some knights' wives in  
 town

Will have great hope, upon his reformation,  
 To bring their husbands' breaths into th' old fashion,  
 And make 'em kiss like Christians, not like Pagans

FRAN I promise you, sister, 'twill be a worthy  
 work

To put down all these pipers, 'tis great pity  
 There should not be a statute against them,  
 As against fiddlers

ISA These good offices,  
 If you had a husband, you might exercise,  
 To th' good o' th' commonwealth, and do much  
 profit

Beside, it is a comfort to a woman  
 To have children, sister, a great blessing certainly

FRAN They will come fast enough

ISA Not so fast neither

As they're still welcome to an honest woman

FRAN How near she comes to me ! I protest she  
 grates  
 My very skin.

[*Aside*

<sup>w</sup> *gamester*] i. e. debauched fellow

<sup>x</sup> *toy*] i. e. trifle

ISA Were I conceiv'd with child,  
Beshrew my heart, I should be so proud on't !

FRAN That's natural, pride is a kind of swelling —  
But yet I've small cause to be proud of mine

[*Aside.*

ISA You are no good companion for a wife  
Get you a husband, prithee, sister, do,  
That I may ask your counsel now and then  
'Twill mend your discourse much, you maids know  
nothing.

FRAN No, we are fools, but commonly we  
prove  
Quicker mothers than you that have husbands —  
I'm sure I shall else I may speak for one

[*Aside*

*Re-enter ANTONIO*

ANT I will not look upon her, I'll pass by,  
And make as though I see her not

[*Aside*

ISA Why, sir,—  
Pray, your opinion, by the way, with leave, sir  
I'm counselling your sister here to marry

ANT To marry? soft, the priest is not at leisure  
yet,  
Some five year hence —Would you fain marry,  
sister?

FRA I've no such hunger to't, sir,—for I think  
I've a good bit that well may stay my stomach,  
As well as any that broke fast, a sinner

[*Aside*

ANT Though she seem tall of growth, she's short  
in years

Of some that seem much lower —How old, sister?  
Not seventeen, for a yard of lawn !

FRAN Not yet, sir

ANT. I told you so

FRAN I would he'd laid a wager of old shirts  
rather,  
I shall have more need of them shortly, and yet,  
A yard of lawn will serve for a christening-cloth,  
I've use for every thing, as my case stands [*Aside*  
ISA I care not if I try my voice this morning,  
But I have got a cold, sir, by your means

ANT I'll strive to mend that fault

ISA I thank you, sir [*Sings*

*In a maiden-time profest,  
Then we say that life is best,  
Tasting once the married life,  
Then we only praise the wife  
There's but one state more to try,  
Which makes women laugh or cry—  
Widow, widow of these three  
The middle's best, and that giveth me*

ANT There's thy reward [*Kisses her*

ISA I will not grumble, sir,  
Like some musician, if more come, 'tis welcome

FRAN Such tricks have<sup>7</sup> made me do all that I  
have done

Your kissing married folks spoil<sup>2</sup> all the maids  
That ever live i' th' house with 'em O, here  
He comes with his bags and bottles, he was born  
To lead poor watermen<sup>3</sup> and I [*Aside*

*Enter ABERZANES, and Servants carrying baked  
meats and bottles*

ABER Go, fellows, into th' larder, let the bake-  
meats  
Be sorted by themselves

ANT. Why, sir—

<sup>7</sup> have] MS "has."

<sup>2</sup> spoil] MS "spoiles"

<sup>3</sup> watermen] Compare p 273, line 6

ABER Look the canary-bottles be well stopt,  
The three of claret shall be drunk at dinner.

[*Exeunt Servants*]

ANT My good sir, you're too plenteous of these  
courtesies,

Indeed you are; forbear 'em, I beseech ye  
I know no merit in me, but poor love  
And a true friend's well-wishing, that can cause  
This kindness in excess—I th' state that I am,  
I shall go near to kick this fellow shortly,  
And send him down stairs with his bag and bag-  
gage

Why comes he now I'm married? there's the point  
[*Aside*]

I pray, forbear these things

ABER Alas, you know, sir,  
These idle toys,<sup>b</sup> which you call courtesies,  
They cost me nothing but my servants' travail  
One office must be kind, sir, to another  
You know the fashion What! the gentlewoman  
Your sister's sad, methinks

ANT. I know no cause she has.

FRAN Nor shall you, by my good will. [*Aside*]

—What do you mean, sir?

Shall I stay here, to shame myself and you?  
The time may be to-night, for aught you know

ABER Peace, there's means wrought, I tell thee

*Enter SEBASTIAN and Gentleman.*

FRAN Ay, sir, when?

ANT How now? what's he?

ISA O, this is the man, sir,

I entertain'd this morning for my service,  
Please you to give your liking.

<sup>b</sup> *toys*] i. e. trifles.

ANT Yes, he's welcome,  
I like him not amiss —Thou wouldst speak business,  
Wouldst thou not?

SIB. Yes, may it please you, sir,  
There is a gentleman from the northern parts  
Hath brought a letter, as it seems in haste

ANT From whom?

GENT Your bonny lady mother, sir

[Giving letter to ANTONIO]

ANT You are kindly welcome, sir how doth  
she?

GENT I left her heal<sup>c</sup> varray well, sir

ANT [reads] *I pray send your sister down with  
all speed to me. I hope it will prove much for her  
good in the way of her preferment. Fail me not, I  
desire you, son, nor let any excuse of hers withhold  
her. I have sent, ready furnished, horse and man for  
her.*

ABER Now, have I thought upon you?

FRAN Peace, good sir,  
You're worthy of a kindness another time

ANT. Her will shall be obey'd —Sister, prepare  
yourself,

You must down with all speed

FRAN I know, down I must,  
And good speed send me!

[Aside]

ANT 'Tis our mother's pleasure

FRAN Good sir, write back again, and certify  
her

I'm at my heart's wish here, I'm with my friends,  
And can be but well, say

ANT. You shall pardon me, sister,  
I hold it no wise part to contradict her,  
Nor would I counsel you to't.

<sup>c</sup> heal] i. e. health—*Scotch*—at Ravenna!

FRAN 'Tis so uncouth  
Living i' th' country, now I'm us'd to th' city,  
That I shall ne'er endure't

ABER Perhaps, forsooth,  
'Tis not her meaning you shall live there long  
I do not think but after a month or so,  
You'll be sent up again, that's my conceit  
However, let her have her will

ANT Ay, good sir,  
Great reason 'tis she should

ISA I'm sorry, sister,  
'Tis our hard fortune thus to part so soon

FRAN The sorrow will be mine

ANT Please you walk in, sir,  
We'll have one health unto those northern parts,  
Though I be sick at heart

[*Exeunt ANTONIO, ISABELLA, and Gentleman*]

ABER Ay, sir, a deep one—  
Which you shall pledge too

FRAN You shall pardon me,  
I have pledg'd one too deep already, sir.

ABER Peace, all's provided for thy wine's laid  
in,

Sugar and spice, the place not ten mile hence.  
What cause have maids now to complain of men,  
When a farm-house can make all whole agen?<sup>d</sup>

[*Exeunt ABERZANES and FRANCISCA*]

SEB It takes, has no content how well she  
bears it yet!

Hardly myself can find so much from her  
That am acquainted with the cold disease.  
O honesty's a rare wealth in a woman!  
It knows no want, at least will express none,  
Not in a look. Yet I'm not thoroughly happy

<sup>d</sup> *agen*] See note, p. 182.



His ill does me no good, well may it keep me  
 From open rage and madness for a time,  
 But I feel heart's grief in the same place still  
 What makes the greatest torment 'mongst lost  
                   souls?

'Tis not so much the horror of their pains,  
 Though they be infinite, as the loss of joys,  
 It is that deprivation is the mother  
 Of all the groans in hell, and here on earth  
 Of all the red sighs in the hearts of lovers  
 Still she's not mine, that can be no man's else  
 Till I be nothing, if religion  
 Have the same strength for me as 't has for others  
 Holy vows, witness that our souls were married!

*Re-enter GASPARO, ushering in Lord Governor  
 attended by Gentlemen*

GAS Where are you, sir? come, pray, give your  
                   attendance,

Here's my lord governor come

Gov Where's our new kindred?

Not stirring yet, I think.

GAS. Yes, my good lord

Please you, walk near.

Gov. Come, gentlemen, we'll enter

SEB. I ha' done't upon a breach, this a less ven-  
                   ture [*Exeunt*

## SCENE II

*A Gallery in the Duke's House.*

*Enter ALMACHILDES*

ALM What a mad toy<sup>e</sup> took me to sup with  
                   witches!

<sup>e</sup> *toy*] i e whim, fancy

Fie of all drunken humours ' by this hand,  
I could beat myself when I think on't and the  
rascals

Made me good cheer too, and to my understanding  
then

Eat some of every dish, and spoul'd the rest

But coming to my lodging, I remember

I was as hungry as a tired foot-post

What's this?

[Takes from his pocket a ribbon

O, 'tis the charm her hqship gave me

For my duchess' obstinate woman, round about

A threepenny silk ribbon of three colours,

*Necte tribus nodis ternos Amoretta colores.*

Amoretta ' why, there's her name indeed

*Necte Amoretta*, again, two boughts,<sup>f</sup>

*Nodo et Veneris dic vincula nocte*,

Nay, if Veneris be one, I'm sure there's no dead  
flesh in't

If I should undertake to construe this now,

I should make a fine piece of work of it,

For few young gallants are given to good con-  
struction

Of any thing, hardly of their best friends' wives,

Sisters, or nieces Let me see what I can do now.

*Necte tribus nodis*,—Nick of the tribe of noddies,

*Ternos colores*,—that makes turned colours,

*Nodo et Veneris*,—goes to his venery like a noddy,

*Dic vincula*,—with Dick the vintner's boy

Here were a sweet<sup>g</sup> charm now, if this were the  
meaning on't, and very likely to overcome an  
honourable gentlewoman The whorson old hellcat  
would have given me the brain of a cat once in my

<sup>f</sup> *boughts*] i e knots, twists.

<sup>g</sup> *Here were a sweet, &c*] See note, p 272

handkercher, I bade her make sauce with't, with a vengeance! and a little bone in the hithermost part of a wolf's tail, I bade her pick her teeth with't, with a pestilence! Nay, this is somewhat cleanly yet and handsome, a coloured ribbon, a fine, gentle charm! a man may give't his sister, his brother's wife, ordinarily See, here she comes, luckily

*Enter AMORETTA*

AMO. Blest powers, what secret sin have I committed

That still you send this punishment upon me?

ALM 'Tis but a gentle punishment, so take it

AMO Why, sir, what mean you? will you ravish me?

ALM What, in the gallery, and the sun peep in? There's fitter time and place —

*[As he embraces her, he thrusts the ribbon into her bosom]*

'Tis in her bosom now *[Aside]*

AMO. Go, you're the rudest thing e'er came at court!

ALM Well, well, I hope you'll tell me another tale

Ere you be two hours older a rude thing?

I'll make you eat your word, I'll make all split<sup>b</sup> else.

AMO Nay, now I think on't better, I'm to blame too *[Exit]*

There's not a sweeter gentleman in court,  
Nobly descended too, and dances well

Beshrew my heart, I'll take him when there's time,

He will be catch'd up quickly The duchess says

<sup>b</sup> *all split*] See note, vol. II p 518

Sh'as some employment for him, and has sworn me  
 To use my best art in't life of my joys,  
 There were good stuff! I will not trust her with  
     him  
 I'll call him back again, he must not keep  
 Out of my sight so long, I shall grow mad then.

*Enter Duchess*

DUCH He lives not now to see to-morrow spent,  
 If this means take effect, as there's no hardness in't.  
 Last night he play'd his horrid game again,  
 Came to my bed-side at the full of midnight,  
 And in his hand that fatal, fearful cup,  
 Wak'd me, and forc'd me pledge him, to my trembling  
 And my dead father's scorn that wounds my sight,  
 That his remembrance should be rais'd in spite  
 But either his confusion or mine ends it — [*Aside*  
 O, Amoretta,—hast thou met him yet?  
 Speak, wench, hast done that for me?

AMO What, good madam?

DUCH Destruction of my hopes! dost ask that  
     now?

Didst thou not swear to me, out of thy hate  
 To Almachildes, thou'dst dissemble him  
 A loving entertainment, and a meeting  
 Where I should work my will?

AMO Good madam, pardon me  
 A loving entertainment I do protest  
 Myself to give him, with all speed I can too,  
 But, as I'm yet a maid, a perfect one  
 As the old time was wont to afford, when  
 There were<sup>1</sup> few tricks and little cunning stirring,  
 I can dissemble none that will serve your turn,  
 He must have even a right one and a plain one

<sup>1</sup> were] MS "was."

DUCH Thou mak'st me doubt thy health, speak,  
art thou well?

AMO O, never better! if he would make haste  
And come back quickly! he stays now too long

[*The ribbon falls out of her bosom*

DUCH I'm quite lost in this woman what's that  
fell

Out of her bosom now? some love-token?

AMO Nay, I'll say that for him, he's the un-  
civil'st gentleman,

And every way desertless

DUCH Who's that now

She discommends so fast?

AMO I could not love him, madam,  
Of any man in court

DUCH What's he now, prithee?

AMO Who should it be but Almachildes, madam?

I never hated man so deeply yet.

DUCH As Almachildes?

AMO I am sick, good madam,  
When I but hear him nam'd.

DUCH How is this possible?

But now thou saidst thou lov'dst him, and didst  
raise him

'Bove all the court in praises.

AMO How great people  
May speak their pleasure, madam! but surely I  
Should think the worse of my tongue while I liv'd  
then

DUCH No longer have I patience to forbear thee,  
Thou that retain'st an envious soul to goodness!  
He is a gentleman deserves as much  
As ever fortune yet bestow'd on man,  
The glory and prime lustre of our court,  
Nor can there any but ourself be worthy of him  
And take you notice of that now from me,

Say you have warning on't, if you did love him,  
You must not now.

AMO. Let your grace never fear it

DUCH Thy name is Amoretta, as ours is ,  
'Thas made me love and trust thee

AMO And my faithfulness  
Has appear'd well i' th' proof still , has't not,  
madam ?

DUCH But if't fail now, 'tis nothing

AMO Then it shall not

I know he will not be long from fluttering  
'Bout this place, now has had a sight of me ,  
And I'll perform

In all that I vow'd, madam, faithfully

DUCH Then am I blest both in revcnge and love,  
And thou shalt taste the sweetness [Exit.

AMO What your aims be

I list not to inquire , all I desire  
Is to preserve a competent honesty,  
Both for mine own and his use that shall have me,

*Re-enter ALMACHILDES*

Whose luck soe'er it be O, he's return'd already ;  
I knew he would not fail.

ALM It works by this time,  
Or the devil's in't, I think , I'll ne'er trust witch  
else,

Nor sup with 'em this twelvemonth [Aside.

AMO I must soothe him now ,  
And 'tis great pain to do't against one's stomach  
[Aside.

ALM. Now, Amoretta '

AMO Now you're welcome, sir,  
If you'd come always thus.

ALM O, am I so ?

Is the case alter'd since ?

Avo If you'd be in [l']d,  
And know your times, 'twere somewhat, a great  
comfort

'Las, I could be as loving and as venturous  
As any woman—we're all flesh and blood, man—  
If you could play the game out modestly,  
And not betray your hand I must have care, sir,  
You know I have a marriage-time to come,  
And that's for life your best folks will be merry,  
But look to the main chance, that's reputation,  
And then do what they list

Alm Wilt hear my oath?

By the sweet health of youth, I will be careful,  
And never prate on't, nor, like a cunning snarer,  
Make thy clipp'd<sup>1</sup> name the bird to call in others.

Avo Well, yielding then to such conditions  
As my poor bashfulness shall require from you,  
I shall yield shortly after

Alm I'll consent to 'em,  
And may thy sweet humility be a pattern  
For all proud women living<sup>2</sup>

Avo. They're beholding<sup>3</sup> to you [Exeunt

### SCENE III

*The neighbourhood of Ravenna.*

*Enter ABERZANES, and old Woman carrying an infant*

ABER So, so, away with him! I love to get 'em,  
But not to keep 'em Dost thou know the house?

OLD WOM. No matter for the house, I know the  
porch.

<sup>1</sup> *clipp'd*] Or *cleped*—i e called

<sup>2</sup> *beholding*] For *beholden*—a common form in our old  
writers

ABER There's sixpence more for that away,  
 keep close — *[Exit old Woman]*  
 My tailor told me he sent away a maid-servant  
 Well ballast of all sides within these nine days,  
 His wife ne'er dream'd on't, gave the drab ten  
 pounds,  
 And she ne'er troubles him a common fashion  
 He told me 'twas to rid away a scape,  
 And I have sent him this for't I remember  
 A friend of mine once serv'd a prating tradesman  
 Just on this fashion, to a hair, in troth  
 'Tis a good ease to a man you can swell a mud up,  
 And rid her for ten pound, there's the purse back  
 again,  
 Whate'er becomes of your money or your mud  
 This comes of bragging, now It's well for the  
 boy too,  
 He'll get an excellent trade by't, and on Sundays  
 Go like a gentleman that has pawn'd his rapier  
 He need not care what countryman his father was,  
 Nor what his mother was when he was gotten  
 The boy will do well certain give him grace  
 To have a quick hand and convey things cleanly '

*Enter FRANCISCA.*

'Twill be his own another day. O, well said!  
 Art almost furnish'd? there's such a toil always  
 To set a woman to horse, a mighty trouble  
 The letter came to your brother's hands, I know,  
 On Thursday last by noon you were expected  
 there  
 Yesterday night.  
 FRAN It makes the better, sir  
 ABER We must take heed we ride through all  
 the puddles



'Twixt this and that now, that your safeguard<sup>k</sup>  
there

May be most probably dabbled

FRAN Alas, sir,

I never mark'd till now—I hate myself—

How monstrous thin I look !

ABER Not monstrous neither,

A little sharp i' th' nose, like a country woodcock

FRAN Fie, fie, how pale I am ! I shall betray  
myself

I would you'd box me well and handsomely,  
To get me into colour.

ABER Not I, pardon me,

That let a husband do when he has married you

A friend at court will never offer that

Come, how much spice and sugar have you left  
now,

At this poor one month's voyage ?

FRAN Sure, not much, sir,

I think some quarter of a pound of sugar,  
And half an ounce of spice

ABER Here's no sweet charge !<sup>l</sup>

And there was thirty pound good weight and true,

Beside what my man stole when 't was a-weighing,

And that was three pound more, I'll speak with  
least

The Rhenish wine, is't all run out in caudles too ?

FRAN. Do you ask that, sir ? 'tis of a week's  
departure

You see what 'tis now to get children, sir.

*Enter Boy*

Boy Your mares are ready both, sir.

<sup>k</sup> *safeguard*] See note, vol II p 459

<sup>l</sup> *Here's no sweet charge*] See note, vol I p 169

ABER Come, we'll up, then —  
 Youth, give my sister a straight wand there's two-  
 pence

BOY I'll give her a fine whip, sir

ABER No, no, no,  
 Though we have both deserv'd it.

BOY Here's a new one.

ABER Prithce, talk to us of no whips, good boy,  
 My heart aches when I see 'em — Let's away

*[Exeunt]*

### ACT III SCENE I

*An Apartment in the Duke's House*

*Enter Duchess, leading ALVACHILDES blindfold*

ALV This you that was a maid ? how are you  
 born

To deceive men ! I'd thought to have married you  
 I had been finely handled, had I not ?

I'll say that man is wise ever hereafter

That tries his wife beforehand 'Tis no marvel

You should profess such bashfulness, to blind one,

As if you durst not look a man i' th' face,

Your modesty would blush so Why do you not  
 run

And tell the duchess now ? go, you should tell all  
 Let her know this too — Why, here's the plague

now

'Tis hard at first to win 'em ; when they're gotten,

There's no way to be rid on 'em, they stick

To a man like bird-lime — My oath is out

Will you release me ? I'll release myself else

DUCH Nay, sure, I'll bring you to your sight  
again [*Taking off the bandage from his eyes*]  
Say, thou must either die, or kill the duke,  
For one of them thou must do

ALM How, good madam?

DUCH Thou hast thy choice, and to that purpose,  
sir,

I've given thee knowledge now of what thou hast,  
And what thou must do, to be worthy on't  
You must not think to come by such a fortune  
Without desert, that were unreasonable  
He that's not born to honour must not look  
To have it come with ease to him, he must win't  
Take but unto thine actions wit and courage,  
That's all we ask of thee But if through weakness  
Of a poor spirit thou deniest me this,  
Think but how thou shalt die! as I'll work means  
for't,

No murderer ever like thee, for I purpose  
To call this subtle, sinful snare of mine  
An act of force from thee Thou'rt proud and  
youthful,

I shall be believ'd besides, thy wantonness  
Is at this hour in question 'mongst our women,  
Which will make ill for thee

ALM I had hard chance  
To light upon this pleasure that's so costly,  
'Tis not content with what a man can do,  
And give him breath, but seeks to have that too.

DUCH Well, take thy choice

ALM I see no choice in't, madam,  
For 'tis all death, methinks

DUCH Thou'st an ill sight then  
Of a young man 'Tis death if thou refuse it;  
And say, my zeal has warn'd thee. But consenting,

'Twill be new life, great honour, and my love,  
Which in perpetual bands I'll fasten to thee

ALM How, madam ?

DUCH I'll do't religiously ,  
Make thee my husband , may I lose all sense  
Of pleasure in life else, and be more miserable  
Than ever creature was ! for nothing lives  
But has a joy in somewhat.

ALM Then by all  
The hopeful fortunes of a young man's rising,  
I will perform it, madam.

DUCH There's a pledge then  
Of a duchess' love for thee , and now trust me  
For thy most happy safety I will choose  
That time shall never hurt thee when a man  
Shews resolution, and there's worth in him,  
I'll have a care of him Part now for this time ,  
But still be near about us, till thou canst  
Be nearer, that's ourself

ALM And that I'll venture hard for

DUCH Good speed to thee ! [Exeunt

## SCENE II

*An Apartment in ANTONIO's House.*

*Enter GASPARO and FLORIDA.*

FLO Prithee, be careful of me, very careful now !

GAS. I warrant you - he that cannot be careful  
of a quean, can be careful of nobody ; 'tis every  
man's humour that I should never look to a wife  
half so handsomely.

FLO. O softly, sweet sir ! should your mistress  
meet me now  
In her own house, I were undone for ever

GAS Never fear her she's at her prick-song  
close,  
There's all the joy she has, or takes delight in  
Look, here's the garden-key, my master gave't me,  
And will d me to be careful doubt not you on't  
FLO Your master is a noble complete gentleman,  
And does a woman all the right that may be

*Enter SEBASTIAN*

SEB How now? what's she?

GAS A kind of doubtful creature  
I'll tell thee more anon

*[Exeunt GASPARO and FLORIDA]*

SEB I know that face  
To be a strumpet's, or mine eye is envious,  
And would fain wish it so where I would have it  
I fail, if the condition<sup>m</sup> of this fellow  
Wears not about it a strong scent of baseness  
I saw her once before here, five days since 'tis,  
And the same wary panderous diligence  
Was then bestow'd on her she came alter'd then,  
And more inclining to the city-tuck  
Whom should this piece of transformation visit,  
After the common courtesy of frailty,  
In our house here? surely not any servant,  
They are not kept so lusty, she so low  
I'm at a strange stand love and luck assist me!

*Re-enter GASPARO*

The truth I shall win from him by false play  
He's now return'd — Well, sir, as you were saying,—  
Go forward with your tale

GAS. What? I know nothing

SEB The gentlewoman

<sup>m</sup> condition] i. e. quality, disposition

GAS She's gone out at the back-door now

SEB Then farewell she, and you, if that be all

GAS Come, come, thou shalt have more I have  
no power

To lock myself up from thee

SEB So methinks

GAS You shall not think, trust me, sir, you  
shall not

Your ear, she's one o' th' falling family,

A quean my master keeps, she lies at Rutney's

SEB Is't possible? I thought I'd seen her some-  
where

GAS I tell you truth sincerely Sh'as been thrice  
here

By stealth within these ten days, and departed still

With pleasure and with thanks, sir, 'tis her luck

Surely I think if ever there were man

Bewitch'd in this world, 'tis my master, sirrah

SEB Think'st thou so, Gaspar?

GAS O sir, too apparent

SEB This may prove happy 'tis the likeliest  
means

That fortune yet e'er shew'd me [Aside.

*Enter ISABELLA with a letter*

ISA You're both here now,  
And strangers newly lighted! where's your attend-  
ance?

SEB. I know what makes you waspish a pox  
on't!

She'll every day be angry now at nothing [Aside.

[*Exeunt GASPARD and SEBASTIAN*

ISA I'll call her stranger ever in my heart  
Sh'as kill'd the name of sister through base lust,  
And fled to shifts O how a brother's good thoughts  
May be beguil'd in woman! here's a letter,

Found in her absence, reports strangely of her,  
 And speaks her impudence sh'as undone herself—  
 I could not hold from weeping when I read it—  
 Abus'd her brother's house and his good confidence  
 'Twas done not like herself, I blame her much  
 But if she can but keep it from his knowledge,  
 I will not grieve him first, it shall not come  
 By my means to his heart —

*Re-enter GASPARO*

Now, sir, the news ?

GAS. You call'd 'em strangers, 'tis my master's  
 sister, madam

ISA O, is it so ? she's welcome who's come  
 with her ?

GAS I see none but Aberzanes [Exit

ISA He's enough

To bring a woman to confusion,  
 More than a wiser man or a far greater  
 A letter came last week to her brother's hands,  
 To make way for her coming up again,  
 After her shame was lightened, and she writ there,  
 The gentleman her mother wish'd her to,  
 Taking a violent surfeit at a wedding,  
 Died ere she came to see him what strange cunning  
 Sin helps a woman to ! Here she comes now —

*Enter FRANCISCA and ABERZANES*

Sister, you're welcome home again

FRAN Thanks, sweet sister

ISA You've had good speed

FRAN What says she ? *[Aside]*—I have made  
 All the best speed I could

ISA I well believe you —

Sir, we're all much beholding<sup>a</sup> to your kindness

<sup>a</sup> *beholding*] See note, p 286

ABER My service ever, madam, to a gentle-  
woman

I took a bonny mare I keep, and met her  
Some ten mile out of town,—eleven, I think —  
'Twas at the stump I met you, I remember,  
At bottom of the hill

FRAN 'Twas thereabout, sir

ABER Full eleven then, by the rod, if they were  
measur'd

ISA You look ill, methinks have you been sick  
of late?—

Troth, very bleak, doth she not? how think you,  
sir?

ABER No, no, a little sharp with riding, sh'as  
rid sore

FRAN I ever look lean after a journey, sister,  
One shall do that has travell'd, travell'd hard

ABER Till evening I commend you to your-  
selves, ladies [Exit

ISA And that's best trusting to, if you were  
hang'd — [Aside

You're well acquainted with his hand went out now?

FRAN His hand?

ISA I speak of nothing else, I think 'tis there  
[Giving letter

Please you to look upon't, and when you've done,  
If you did weep, it could not be amiss,

A sign you could say grace after a full meal

You had not need look paler, yet you do

'Twas ill done to abuse yourself and us,

To wrong so good a brother, and the thoughts

That we both held of you I did doubt you much

Before our marriage, but then my strangeness<sup>o</sup>

And better hope still kept me off from speaking

<sup>o</sup> *strangeness*] i. e. shyness, reserve



Yet may you find a kind and peaceful sister of me,  
 If you desist here, and shake hands with folly,  
 Which you ha' more cause to do than I to wish you  
 As truly as I bear a love to goodness,  
 Your brother knows not yet on't, nor shall ever  
 For my part, so you leave his company  
 But if I find you impudent in sinning,  
 I will not keep't an hour, nay, prove your enemy,  
 And you know who will aid me As you've good-  
 ness,  
 You may make use of this , I'll leave it with you

[Exit

FRAN Here's a sweet churching after a woman's  
 labour,

And a fine Give you joy ! why, where the devil  
 Lay you to be found out ? the sudden hurry  
 Of hastening to prevent shame brought shame forth  
 That's still the curse of all lascivious stuff,  
 Misdeeds could never yet be wary enough  
 Now must I stand in fear of every look,  
 Nay, tremble at a whisper She can keep it secret ?  
 That's very likely, and a woman too !  
 I'm sure I could not do't , and I am made  
 As well as she can be for any purpose  
 'Twould ne'er stay with me two days — I have  
 cast<sup>P</sup> it —

The third would be a terrible sick day with me,  
 Not possible to bear it should I then  
 Trust to her strength in't, that lies every night  
 Whispering the day's news in a husband's ear ?  
 No, and I've thought upon the means blest for-  
 tune !

I must be quit with her in the same fashion,  
 Or else 'tis nothing there is no way like it,

<sup>P</sup> cast] L e contrived

To bring her honesty into question cunningly  
My brother will believe small likelihoods,  
Coming from me too I lying now i' th' house  
May work things to my will, beyond conceit too  
Disgrace her first, her tale will ne'er be heard,  
I learn'd that counsel first of a sound guard  
I do suspect Gaspar, my brother's squire there,  
Had some hand in this mischief, for he's cunning;  
And I perhaps may fit him.

*Enter ANTONIO*

ANT Your sister told me you were come, thou'rt  
welcome

FRAN Where is she?

ANT Who, my wife?

FRAN Ay, sir

ANT Within

FRAN Not within hearing, think you?

ANT Within hearing?

What's thy conceit in that? why shak'st thy head so,  
And look'st so pale and poorly?

FRAN I'm a fool indeed

To take such grief for others, for your fortune, sir

ANT My fortune? worse things yet? farewell  
life then!

FRAN I fear you're much deceiv'd, sir, in this  
woman

ANT Who? in my wife? speak low, come hither,  
softly, sister

FRAN I love her as a woman you made choice  
of,

But when she wrongs you, natural love is touch'd,  
brother,

And that will speak, you know.

ANT. I trust it will

FRAN I held a shrewd suspicion of her lightness  
At first, when I went down, which made me haste  
the sooner ;

But more, to make amends, at my return now,  
I found apparent signs

ANT Apparent, sayst thou ?

FRAN Ay, and of base lust too , that makes th'  
affliction

ANT There has been villany wrought upon me  
then ,

'Tis too plain now

FRAN Happy are they, I say still,  
That have their sisters living i' th' house with 'em,  
Their mothers, or some kindred , a great comfort  
To all poor married men , it is not possible  
A young wife can abuse a husband then ,  
'Tis found straight But swear service to this,  
brother.

ANT To this, and all thou wilt have

FRAN Then this follows, sir. [*Whispers him*

ANT I praise thy counsel well , I'll put't in use  
straight

See where she comes herself [*Exit FRANCISCA*

*Re-enter ISABELLA*

Kind, honest lady,

I must now borrow a whole fortnight's leave of thee

ISA How, sir, a fortnight's ?

ANT It may be but ten days, I know not yet ,  
'Tis business for the state, and 't must be done

ISA. I wish good speed to't then

ANT. Why, that was well spoke  
I'll take but a foot-boy , I need no more ,  
The rest I'll leave at home to do you service

ISA Use your own pleasure, sir

ANT Till my return  
 You'll be good company, my sister and you  
 ISA We shall make shift, sir  
 ANT. I'm glad now she's come,  
 And so the wishes of my love to both!  
 ISA And our good prayers with you, sir!  
 [Exit ANTONIO.]

*Re-enter SEBASTIAN*

SEB Now, my fortune!— [Aside]  
 By your kind favour, madam  
 ISA With me, sir?  
 SEB. The words shall not be many, but the faith-  
 fulness  
 And true respect that are<sup>r</sup> included in 'em  
 Is worthy your attention, and may put upon me  
 The fair repute of a just, honest servant  
 ISA What's here to do, sir,  
 There's such great preparation toward?  
 SEB In brief, that goodness in you is abus'd,  
 madam,  
 You have the married life, but 'tis a strumpet  
 That has the joy on't and the fruitfulness,  
 There goes away your comfort  
 ISA. How? a strumpet?  
 SEB Of five years' cost and upwards, a dear  
 mischief,  
 As they are all of 'em; his fortnight's journey  
 Is to that country if it be not rudeness  
 To speak the truth, I've found it all out, madam  
 ISA. Thou'st found out thine own ruin, for to  
 my knowledge  
 Thou dost belie him basely. I dare swear

He's a gentleman as free from that folly  
As ever took religious life upon him

SEB Be not too confident to your own abuse,  
madam

Since I've begun the truth, neither your frowns—  
The only curses that I have on earth,  
Because my means depend<sup>s</sup> upon your service—  
Nor all the execration of man's fury,  
Shall put me off though I be poor, I'm honest,  
And too just in this business I perceive now  
Too much respect and faithfulness to ladies  
May be a wrong to servants

ISA Art thou yet  
So impudent to stand in't?

SEB Are you yet so cold, madam,  
In the belief on't? there my wonder's fix'd,  
Having such blessed health and youth about you,  
Which makes the injury mighty

ISA Why, I tell thee,  
It were too great a fortune for thy lowness  
To find out such a thing, thou dost not look  
As if thou'rt made for't By the sweets<sup>t</sup> of love,  
I would give half my wealth for such a bargain,  
And think 'twere bought too cheap thou canst not  
guess

Thy means and happiness, should I find this true  
First, I'd prefer thee to the lord my uncle, ,  
He's governor of Ravenna, all th' advancements  
I' th' kingdom flow<sup>u</sup> from him what need I boast  
that

Which common fame can teach thee?

SEB. Then thus, madam

<sup>s</sup> *depend*] MS "depends"

<sup>t</sup> *sweets*] MS "pretious *sweetes*"

<sup>u</sup> *flow*] MS "flowes"



HEC. 'Tis high time for us then

STAD There was a bat hung at my lips three times  
As we came through the woods, and drank her fill  
Old Puckle saw her

HEC You are fortunate still,  
The very screech-owl lights upon your shoulder  
And woos you, like a pigeon Are you furnish'd?  
Have you your ointments?

STAD All

Hec Prepare to flight then,  
I'll overtake you swiftly

STAD Hie thee, Hecate,  
We shall be up betimes

HEC I'll reach you quickly

[*Exeunt all the Witches except HECATE*]

FIRE They are all going a-birding to-night they  
talk of fowls i' th' air that fly by day, I am sure  
they'll be a company of foul sluts there to-night  
if we have not mortality after't, I'll be hanged, for  
they are able to putrefy it, to infect a whole region  
She spies me now

Hec What, Firestone, our sweet son?

FIRE A little sweeter than some of you, or a  
dunghill were too good for me [Aside]

HEC How much hast here?

FIRE Nineteen, and all brave plump ones,  
Besides six lizards and three serpentine eggs

HEC Dear and sweet boy! what herbs hast  
thou?

FIRE I have some marmartin and mandragon

HEC Marmartin and mandragora, thou wouldst  
say

FIRE. Here's panax too—I thank thee—my pan  
aches, I'm sure,  
With kneeling down to cut 'em.

HEC. And selago,

Hedge-hyssop too how near he goes my cuttings '  
Were they all cropt by moonlight ?

FIRE Every blade of 'em,  
Or I'm a moon-calf, mother

HEC Hie thee home with 'em  
Look well to the house to-night, I'm for aloft

FIRE Aloft, quoth you ? I would you would  
break your neck once, that I might have all quickly '  
[*Aside*]—Hark, hark, mother ' they are above the  
steeple already, flying over your head with a noise<sup>w</sup>  
of musicians

HEC They're they indeed Help, help me, I'm  
too late else

*Song above* \*

Come away, come away,  
Hecate, Hecate, come away '

HEC I come, I come, I come, I come,  
With all the speed I may,  
With all the speed I may

Where's Stadlin ?

\* [*Voice above*] Here

<sup>w</sup> noise] i e company see note, vol II p 498

\* *Song above*

*Come away, come away, &c*

[*Or cannon's throat our height can reach*] In act III sc 5 of Davenant's alteration of *Macbeth*, this passage is inserted, with some variations It is so highly fanciful, and comes in so happily where Davenant has placed it (viz immediately after these lines of the original *Macbeth*—

"SONG [*within*] *Come away, come away, &c*

HECATE Hark, I am call'd, my little spirit, see,  
Sits in a foggy cloud, and stays for me")

that one is almost tempted to believe it was written by Shakespeare, and had been omitted in the printed copies of his play Till the MS of *The Witch* was discovered, towards the end of the last century, the passage in question was of course supposed to be the composition of Davenant.



HEC. Where's Puckle?

[*Voce above*] Here,

And Hoppo too, and Hellwain too,  
We lack but you, we lack but you,  
Come away, make up the count

HEC I will but 'noint, and then I mount

[*A Spirit like a cat descends.*]

[*Voce above*] There's one comes down to fetch  
his dues,

A kiss, a coll,<sup>1</sup> a sip of blood,  
And why thou stay'st so long

I muse, I muse,

Since the air's so sweet and good

HEC O, art thou come?

What news, what news?

SPIRIT. All goes still to our delight

Either come, or else

Refuse, refuse

HEC. Now I'm furnish'd for the flight

FIRE Hark, hark, the cat sings a brave treble in  
her own language<sup>1</sup>

HEC [*going up*] Now I go, now I fly,

Malkin my sweet spirit and I

O what a dainty pleasure 'tis

To ride in the air

When the moon shines fair,

And sing and dance, and toy and kiss<sup>1</sup>

Over woods, high rocks, and mountains,

Over seas, our mistress' fountains,

Over steep<sup>2</sup> towers and turrets,

We fly by night, 'mongst troops of spirits

<sup>1</sup> coll] i e embrace

<sup>2</sup> Over steep, &c ] Davenant gives,

"Over steeples, towers, and turrets,"

which I suspect is the true reading compare what Hecate  
says at p 260,

"In moonlight nights, on steeple-tops," &c

No ring of bells to our ears sounds,  
 No howls of wolves, no yelps of hounds,  
 No, not the noise of water's breach,  
 Or cannon's throat our height can reach

[*Voices above*] No ring of bells, &c

FIRE Well, mother, I thank your kindness you  
 must be gambolling i' th' air, and leave me to walk  
 here like a fool and a mortal [*Exit*]

# ACT IV SCENE I

*An Apartment in the Duke's House.*

*Enter ALMACHILDES*

ALM Though the fates have endued me with a  
 pretty kind of lightness, that I can laugh at the  
 world in a corner on't, and can make myself merry  
 on fasting nights to rub out a supper (which were  
 a precious quality in a young formal student), yet  
 let the world know there is some difference betwixt  
 my jovial condition and the lunary state of mad-  
 ness. I am not quite out of my wits I know a  
 bawd from an aqua-vitæ shop,<sup>a</sup> a strumpet from  
 wildfire, and a beadle from brimstone Now shall  
 I try the honesty of a great woman soundly She  
 reckoning the duke's made away, I'll be hanged if  
 I be not the next now If I trust her, as she's a  
 woman, let one of her long hairs wind about my  
 heart, and be the end of me, which were a piteous  
 lamentable tragedy, and might be entituled *A fair  
 Warning for all hair-bracelets*<sup>b</sup>  
 Already there's an insurrection

<sup>a</sup> aqua-vitæ shop] See note, p 239

<sup>b</sup> *A fair Warning*, &c ] So there is an old play entituled  
*A Warning for faire Women*, 1599, 4to, the author unknown.

Among the people, they are up in arms  
 Not out of any reason, but their wills,  
 Which are in them their saints, sweating and swear-  
     ing,  
 Out of their zeal to rudeness, that no stranger, \*  
 As they term her, shall govern over them,  
 They say they'll raise a duke among themselves  
     first

*Enter Duchess*

Duch O Almachildes, I perceive already  
 Our loves are born to curses! we're beset  
 By multitudes, and, which is worse, I fear me  
 Unfriended too of any my chief care  
 Is for thy sweet youth's safety

ALM He that believes you not  
 Goes the right way to heaven, o' my conscience

Duch. There is no trusting of 'em, they're all  
     as barren [*Aside*]

In pity as in faith he that puts confidence  
 In them, dies openly to the sight of all men,  
 Not with his friends and neighbours in peace private,  
 But as his shame, so his cold farewell is,  
 Public and full of noise But keep you close, sir,  
 Not seen of any, till I see the way  
 Plain for your safety I expect the coming  
 Of the lord governor, whom I will flatter  
 With fair entreaties, to appease their wildness,  
 And before him take a great grief upon me  
 For the duke's death, his strange and sudden loss,  
 And when a quiet comes, expect thy joys.

ALM I do expect now to be made away  
 'Twixt this and Tuesday night if I live Wednesday,  
 Say I have been careful, and shunn'd spoon-meat

[*Aside and exit*]

Duch This fellow lives too long after the deed ,  
 I'm weary of his sight , he must die quickly ,  
 Or I've small hope of safety My great aim 's  
 At the lord governor's love , he is a spirit  
 Can sway and countenance , these obey and crouch  
 My guiltiness had need of such a master ,  
 That with a beck can suppress multitudes ,  
 And dim misdeeds with radiance of his glory ,  
 Not to be seen with dazzled popular eyes  
 And here behold him come

*Enter Lord Governor, attended by Gentlemen*

Gov Return back to 'em ,  
 Sav we desire 'em to be friends of peace  
 Till they hear farther from us [*Exeunt Gentlemen*]

Duch O my lord ,  
 I fly unto the pity of your nobleness ,  
 The griev'd'st lady that was e'er beset  
 With storms of sorrows , or wild rage of people '  
 Never was woman's grief for loss of lord  
 Dearer<sup>b</sup> than mine to me

Gov There's no right done  
 To him now , madam , by wrong done to yourself ,  
 Your own good wisdom may instruct you so far  
 And for the people's tumult , which oft grows  
 From liberty , or rankness of long peace ,  
 I'll labour to restrain , as I've begun , madam

Duch. My thanks and praises shall ne'er forget  
 you , sir ,  
 And , in time to come , my love .

Gov. Your love , sweet madam ?  
 You make my joys too happy , I did covet  
 To be the fortunate man that blessing visits ,  
 Which I'll esteem the crown and full reward  
 Of service present and deserts to come

<sup>b</sup> *Dearer*] i. e. more afflictive

It is a happiness I'll be bold to sue for,  
 When I have set a calm upon these spirits  
 That now are up for ruin

DUCH Sir, my wishes  
 Are so well met in yours, so fairly answer'd,  
 And nobly recompens'd, it makes me suffer  
 In those extremes that few have ever felt,  
 To hold two passions in one heart at once,  
 Of gladness and of sorrow

GOV Then, as the olive  
 Is the meek ensign of fair fruitful peace,  
 So is this kiss of yours

DUCH Love's power be with you, sir!

GOV How sh'as betray'd her! may I breathe no  
 longer

Than to do virtue service, and bring forth  
 The fruits of noble thoughts, honest and loyal!  
 This will be worth th' observing, and I'll do't

[*Aside and exit*]

DUCH What a sure happiness confirms joy to me,  
 Now in the times of my most imminent dangers!  
 I look'd for ruin, and increase of honour  
 Meets me auspiciously But my hopes are clogg'd  
 now

With an unworthy weight, there's the misfortune!  
 What course shall I take now with this young man?  
 For he must be no hinderance I have thought on't,  
 I'll take some witch's counsel for his end,  
 That will be sur'st mischief is mischief's friend

[*Exit*]

## SCENE II

*An Apartment in FERNANDO's House*

*Enter SEBASTIAN and FERNANDO*

SEB If ever you knew force of love in life, sir,  
 Give to mine pity.

FER You do ill to doubt me.

SEB I could make bold with no friend seemlier  
Than with yourself, because you were in presence  
At our vow-making

FER I'm a witness to't

SEB Then you best understand, of all men living,  
This is no wrong I offer, no abuse  
Either to faith or friendship, for we're register'd  
Husband and wife in heaven, though there wants  
that

Which often keeps licentious men<sup>c</sup> in awe  
From starting from their wedlocks, the knot public,  
'Tis in our souls knit fast, and how more precious  
The soul is than the body, so much judge  
The sacred and celestial tie within us  
More than the outward form, which calls but witness  
Here upon earth to what is done in heaven  
Though I must needs confess the least is honour-  
able,

As an ambassador sent from a king  
Has honour by th' employment, yet there's greater  
Dwells in the king that sent him, so in this

*Enter FLORIDA*

FER. I approve all you speak, and will appear  
to you

A faithful, pitying friend

SEB. Look, there is she, sir,  
One good for nothing but to make use of,  
And I'm constrain'd t' employ her to make all things  
Plain, easy, and probable, for when she comes  
And finds one here that claims him, as I've taught  
Both this to do't, and he to compound with her,  
'Twill stir belief the more of such a business

<sup>c</sup> men] MS "man."

FER. I praise the carriage well

SEB Hark you, sweet mistress,  
I shall do you a simple turn in this ,  
For she disgrac'd thus, you are up in favour  
For ever With her husband

FLO That's my hope, sir,  
I would not take the pains else Have you the keys  
Of the garden-side, that I may get betimes in  
Closely, and take her lodging ?

SEB Yes, I've thought upon you  
Here be the keys [Giving keys

FLO Marry, and thanks, sweet sir  
Set me to work so still.

SEB. Your joys are false ones,  
You're like to lie alone , you'll be deceiv'd  
Of the bed-fellow you look for, else my purpose  
Were in an ill case he's on his fortnight's journey,  
You'll find cold comfort there , a dream will be  
Even the best market you can make to-night

[Aside  
She'll not be long now you may lose no time  
neither ,

If she but take you at the door, 'tis enough  
When a suspect doth catch once, it burns mainly  
There may you end your business, and as cunningly  
As if you were i' th' chamber, if you please  
To use but the same art

FLO What need you urge that  
Which comes so naturally I cannot miss on't ?  
What makes the devil so greedy of a soul,  
But 'cause has lost his own, to all joys lost ?  
So 'tis our trade to set snares for other women,  
'Cause we were once caught ourselves. [Exit.

SEB. A sweet allusion !  
Hell and a whore it seems are partners then  
In one ambition yet thou'rt here deceiv'd now ,

Thou canst set none to hurt or wrong her honour,  
 It rather makes it perfect Best of friends  
 That ever love's extremities were bless'd with,  
 I feel mine arms with thee, and call my peace  
 The offspring of thy friendship I will think  
 This night my wedding-night, and with a joy  
 As reverend as religion can make man's,  
 I will embrace this blessing Honest actions  
 Are laws unto themselves, and that good fear  
 Which is on others forc'd, grows kindly there

[Knocking within

FER Hark, hark! one knocks away, sir, 'tis  
 she certainly  
 It sounds much like a woman's jealous 'larum

[Exit SEBASTIAN

*Enter ISABELLA*

ISA By your leave, sir

FLR You're welcome, gentlewoman

ISA Our ladyship then stands us in no stead  
 now

[Aside

One word in private, sir. [Whispers him

FER No, surely, forsooth,

There is no such here, you've mistook the house.

ISA O sir, that have I not, excuse me there,  
 I come not with such ignorance, think not so, sir.  
 'Twas told me at the entering of your house here  
 By one that knows him too well.

FER Who should that be?

ISA Nay, sir, betraying is not my profession  
 But here I know he is, and I presume  
 He would give me admittance, if he knew on't,  
 As one on's nearest friends

FER You're not his wife, forsooth?

ISA Yes, by my faith, am I

FER Cry you mercy then, lady.



ISA. She goes here by the name on 's wife good stuff<sup>1</sup>

But the bold stumppet never told me that [*Aside*  
FER. We are so oft deceiv'd that let our lodgings,  
We know not whom to trust 'tis such a world,  
There are so many odd tricks now-a-days  
Put upon housekeepers.

ISA. Why, do you think I'd wrong  
You or the reputation of your house?  
Pray, shew me the way to him

FER. He's asleep, lady,  
The curtains drawn about him

ISA. Well, well, sir,  
I'll have that care I'll not disease<sup>c</sup> him much,  
Tread you but lightly —O, of what gross falsehood  
Is man's heart made of<sup>1</sup> had my first love liv'd  
And return'd safe, he would have been a light  
To all men's actions, his faith shin'd so bright.

[*Aside, and exit with FERNANDO*

*Re-enter SEBASTIAN.*

SEB. I cannot so deceive her, 'twere too sinful,  
There's more religion in my love than so  
It is not treacherous lust that gives content  
T' an honest mind, and this could prove no better  
Were it in me a part of manly justice,  
That have sought strange hard means to keep her  
chaste

To her first vow, and I t' abuse her first?  
Better I never knew what comfort were  
In woman's love than wickedly to know it.  
What could the falsehood of one night avail him  
That must enjoy for ever, or he's lost?  
'Tis the way rather to draw hate upon me,

<sup>c</sup> *disease*] 1 e disturb

For, known, 'tis as impossible she should love me,  
 As youth in health to doat upon a grief,  
 Or one that's robb'd and bound t' affect the thief  
 No, he that would soul's sacred comfort win  
 Must burn in pure love, like a seraphin.

*Re-enter ISABELLA*

ISA. Celio !

SEB Sweet madam ?

ISA Thou hast deluded me ,  
 There's nobody

SEB How ? I wonder he would miss, madam,  
 Having appointed too 'twere a strange goodness  
 If heaven should turn his heart now by the way

ISA O, never, Celio !

SEB Yes, I ha' known the like  
 Man is not at his own disposing, madam,  
 The bless'd powers have provided better for him,  
 Or he were miserable He may come yet ,  
 'Tis early, madam if you would be pleas'd  
 T' embrace my counsel, you should see this night  
 over,

Since you've bestow'd this pains

ISA I intend so.

SEB That strumpet would be found, else she  
 should go

I curse the time now I did e'er make use  
 Of such a plague sin knows not what it does.

*[Exeunt*

## SCENE III

*A Hall in ANTONIO'S House**Enter FRANCISCA above* <sup>c</sup>

FRAN 'Tis now my brother's time, even much  
 about it,  
 For though he dissembled a whole fortnight's absence,  
 He comes again to-night, 'twas so agreed  
 Before he went I must bestir my wits now,  
 To catch this sister of mine, and bring her name  
 To some disgrace first, to preserve mine own  
 There's profit in that cunning She cast off  
 My company betimes to-night by tricks and slights,<sup>d</sup>  
 And I was well contented I'm resolv'd<sup>e</sup>  
 There's no hate lost between us, for I know  
 She does not love me now, but painfully,  
 Like one that's forc'd to smile upon a grief,  
 To bring some purpose forward; and I'll pay her  
 In her own metal They're now all at rest,  
 And Gaspar there, and all list' fast asleep;  
 He cries it hither I must disease you straight, sir  
 For the maid servants and the girls o' th' house,  
 I spic'd them lately with a drowsy posset,<sup>f</sup>  
 They will not hear in haste [*Noise within*] My  
 brother's come

<sup>c</sup> *Enter Francisca above*] MS has, "*Enter Francisca in her Chamber,*" but it is evident that she entered on what was called the upper stage see note, vol II p 125

<sup>d</sup> *slights*] i e artifices

<sup>e</sup> *resolv'd*] i e satisfied, convinced

<sup>f</sup> *He cries it hither I must disease you straight, sir*

*For the maid-servants and the girls o' th' house,*

*I spic'd them lately with a drowsy posset*] *Cries, i e snores*  
 — *disease, i e disturb, waken* It was formerly a general custom to eat possets just before bed-time — Steevens compares

O, where's this key now for him? here 'tis, happily  
But I must wake him first — Why, Gaspar, Gaspar!

GAS [*nithin*] What a pox gasp you for?

FRAN Now I'll throw't down

GAS [*nithin*] Who's that call'd me now? somebody call'd Gaspar?

FRAN O, up, as thou'rt an honest fellow, Gaspar!

GAS [*nithin*] I shall not rise to-night then  
What's the matter?

Who's that? young mistress?

FRAN Ay, up, up, sweet Gaspar!

*Enter GASPARO*

My sister hath both knock'd and call'd this hour  
And not a maid will stir

GAS They'll stir enough sometimes

FRAN Hark, hark, again! Gaspar, O run, run,  
prithee!

GAS Give me leave to clothe myself

FRAN Stand'st upon clothing

In an extremity? Hark, hark again!

She may be dead ere thou com'st O, in quickly! —

[*Exit GASPARO*

He's gone he cannot choose but be took now,  
Or met in his return, that will be enough —

*Enter ANTONIO*

Brother? here, take this light

ANT My careful sister!

this passage with the following one of Shakespeare's *Macbeth*,  
act II sc 2,

“the surfeited grooms

Do mock their charge with *snores* I have *drugg'd their pos-*  
*sets,*” &c

and observes, that Macbeth's expression, act II sc 1, “There's  
no such thing,” is likewise used by Francisca (see p 317),  
when she undeceives her brother

FRAN Look first in his own lodging ere you enter

[Exit ANTONIO]

ANT [within] O abus'd confidence! there's nothing of him

But what betrays him more

FRAN Then 'tis too true, brother?

ANT [within] I'll make base lust a terrible example,

'No villany e'er paid dearer

FLO.<sup>f</sup> [within] Help! hold, sir!

ANT [within] I'm deaf to all humanity

FRAN List, list!

A strange and sudden silence after all

I trust has spoil'd 'em both, too dear a happiness!

O how I tremble between doubts and joys!

ANT [within] There perish both, down to the house of falsehood,

Where perjurious wedlock weeps!

[Re-entering with his sword drawn

O perjurious woman!

Sh'ad took the innocence of sleep upon her

At my approach, and would not see me come,

As if sh'ad lain there like a harmless soul,

And never dream'd of mischief! What's all this now?

I feel no ease, the burden's not yet off

So long as the abuse sticks in my knowledge

O, 'tis a pain of hell to know one's shame!

Had it been hid and done, 't had been done happy,

For he that's ignorant lives long and merry

FRAN I shall know all now [Aside]—Brother!

ANT Come down quickly,

For I must kill thee too

FRAN Me?

ANT. Stay not long

<sup>f</sup> Flo.] MS "Fra"

If thou desir'st to die with little pain,  
 Make haste I'd wish thee, and come willingly,  
 If I be forc'd to come, I shall be cruel  
 Above a man to thee

FRAN Why, sir!—my brother! —

ANT Talk to thy soul, if thou wilt talk at all,  
 To me thou'rt lost for ever.

FRAN This is fearful in you  
 Beyond all reason, brother, would you thus  
 Reward me for my care and truth shewn to you?

ANT A curse upon 'em both, and thee for com-  
 pany!

'Tis that too diligent, thankless care of thine  
 Makes me a murderer, and that ruinous truth  
 That lights me to the knowledge of my shame  
 Hadst thou been secret, then had I been happy,  
 And had a hope, like man, of joys to come  
 Now here I stand a stain to my creation,  
 And, which is heavier than all torments to me,  
 The understanding of this base adultery  
 And that thou toldst me first, which thou deserv'st  
 Death worthily for

FRAN If that be the worst, hold, sir,  
 Hold, brother, I can ease your knowledge<sup>b</sup> straight,  
 By my soul's hopes, I can<sup>1</sup> there's no such thing

ANT. How?

FRAN Bless me but with life, I'll tell you all  
 Your bed was never wrong'd

ANT What? never wrong'd?

FRAN I ask but mercy as I deal with truth now  
 'Twas only my deceit, my plot, and cunning,  
 To bring disgrace upon her, by that means  
 To keep mine own hid, which none knew but she.  
 To speak troth, I had a child by Aberzanes, sir.

<sup>a</sup> ruinous] MS "ruynes"

<sup>b</sup> knowledge] Altered by Reed to "conscience"

ANT How ? Aberzanes ?

FRAN And my mother's letter  
Was counterfeited, to get time and place  
For my delivery

ANT O, my wrath's redoubled !

FRAN At my return she could speak all my folly,  
And blam'd me, with good counsel I, for fear  
It should be made known, thus rewarded her,  
Wrought you into suspicion without cause,  
And at your coming rais'd up Gaspar suddenly,  
Sent him but in before you, by a falsehood,  
Which to your kindled jealousy I knew  
Would add enough what's now confess'd is true

ANT. The more I hear, the worse it fares with me  
I ha' kill'd 'em now for nothing, yet the shame  
Follows my blood still. Once more, come down  
Look you, my sword goes up [*Sheathing sword*]

Call Hermio to me

Let the new man alone, he'll wake too soon

[*Exit FRANCIS above*]

To find his mistress dead, and lose a service  
Already the day breaks upon my guilt,

*Enter HERMIO*

I must be brief and sudden — Hermio

HER Sir ?

ANT Run, knock up Aberzanes speedily,  
Say I desire his company this morning  
To yonder horse-race, tell him, that will fetch  
him

O, hark you, by the way — [*Whispers*]

HER. Yes, sir

ANT. Use speed now,  
Or I will ne'er use thee more, and, perhaps,  
I speak in a right hour. My grief o'erflows,  
I must in private go and vent my woes [*Exeunt*]

## ACT V SCENE I

*A Hall in ANTONIO'S House.**Enter ANTONIO<sup>s</sup> and ABERZANES*

ANT. You're welcome, sir

ABER I think I'm worthy on't,  
For, look you, sir, I come untruss'd,<sup>h</sup> in trothANT. The more's the pity—honest men go to't —  
That slaves should 'scape it What blade have you  
got there ?ABER Nay, I know not that, sir I am not ac-  
quainted greatly with the blade, I am sure 'tis a  
good scabbard, and that satisfies me

ANT 'Tis long enough indeed, if that be good

ABER I love to wear a long weapon, 'tis a thing  
commendable

ANT I pray, draw it, sir

ABER It is not to be drawn

ANT Not to be drawn ?

ABER I do not care to see't to tell you troth,  
sir, 'tis only a holyday thing, to wear by a man's  
sideANT. Draw it, or I'll rip thee down from neck to  
navel,

Though there's small glory in't

ABER Are you in earnest, sir ?

ANT I'll tell thee that anon

ABER Why, what's the matter, sir ?

ANT What a base misery is this in life now !

<sup>s</sup> Antonio] MS has "Sebastian," and prefixes "Seb" to  
the first and third speeches in this scene<sup>h</sup> untruss'd] i e the points or tagged laces by which the  
hose or breeches were attached to the doublet, being yet  
untied



This slave had so much daring courage in him  
To act a sin would shame whole generations,  
But hath not so much honest strength about him  
To draw a sword in way of satisfaction  
This shews thy great guilt, that thou dar'st not fight  
ABER Yes, I dare fight, sir, in an honest cause  
ANT Why, come then, slave ! thou'st made my  
sister a whore  
ABER Prove that an honest cause, and I'll be  
hang'd  
ANT So many starting holes ? can I light no way ?  
Go to, you shall have your wish, all honest play —  
Come forth, thou fruitful wickedness, thou seed  
Of shame and murder ! take to thee in wedlock  
Baseness and cowardice, a fit match for thee ! —  
Come, sir, along with me.

*Enter FRANCISCA*

ABER. 'Las, what to do ?  
I am too young to take a wife, in troth  
ANT But old enough to take a strumpet though  
You'd fain get all your children beforehand,  
And marry when you've done, that's a strange  
course, sir  
This woman I bestow on thee what dost thou say ?  
ABER I would I had such another to bestow on  
you, sir !  
ANT Uncharitable slave ! dog, coward as thou  
art,  
To wish a plague so great as thine to any !  
ABER To my friend, sir, where I think I may  
be bold  
ANT. Down, and do't solemnly, contract your-  
selves  
With truth and zeal, or ne'er rise up again

I will not have her die i' th' state of strumpet,  
Though she took pride to live one — Hermio, the  
wine!

*Enter HERMIO with nine*

HER 'Tis here, sir — Troth, I wonder at some  
things,

But I'll keep honest [ *Aside*

ANT So, here's to you both now, [ *They drink*  
And to your joys, if't be your luck to find em  
I tell you, you must weep hard, if you do  
Divide it 'twixt you both, you shall not need  
A strong bill of divorcement after that,  
If you mislike your bargain Go, get in now,  
Kneel and pray heartily to get forgiveness  
Of those two souls whose bodies thou hast murder'd —

[ *Exeunt ABERZANES and FRANCISCA*  
Spread, subtle poison! Now my shame in her  
Will die when I die, there's some comfort yet  
I do but think how each man's punishment  
Proves still a kind of justice to himself  
I was the man that told this innocent gentlewoman,  
Whom I did falsely wed and falsely kill,  
That he that was her husband first by contract  
Was slam i' th' field, and he's known yet to live  
So did I cruelly beguile his heart,  
For which I'm well rewarded, so is Gaspar,  
Who, to befriend my love, swore fearful oaths  
He saw the last breath fly from him I see now  
'Tis a thing dreadful t' abuse holy vows,  
And falls most weight[il]y

HER Take comfort, sir,  
You're guilty of no death, they're only hurt,  
And that not mortally

*Enter GASPARO*

ANT Thou breath'st untruths

HER Speak, Gaspar, for me then

GAS Your unjust rage, sir,  
Has hurt me without cause

ANT 'Tis chang'd to grief for't  
How fares my wife?

GAS No doubt, sir, she fares well,  
For she ne'er felt your fury The poor sinner  
That hath this seven year kept herself sound for  
you,

'Tis your luck to bring her into th' surgeon's hands  
now

ANT Florida?

GAS She I know no other, sir,  
You were ne'er at charge yet but with one light-  
horse

ANT Why, where's your lady? where's my wife  
to-night then?

GAS Nay, ask not me, sir, your struck doe  
within

Tells a strange tale of her

ANT This is unsufferable!  
Never had man such means to make him mad  
O that the poison would but spare my life  
Till I had found her out!

HER Your wish is granted, sir.  
Upon the faithfulness of a pitying servant,  
I gave you none at all, my heart was kinder  
Let not conceit abuse you, you're as healthful,  
For any drug, as life yet ever found you

ANT. Why, here's a happiness wipes off mighty  
sorrows  
The benefit of ever-pleasing service  
Bless thy profession!—

*Enter Lord Governor, attended by Gentlemen*

O my worthy lord,  
I've an ill bargain, never man had worse '  
The woman that, unworthy, wears your blood  
To countenance sin in her, your niece, she's false  
Gov False ?

ANT Impudent, adulterous

Gov You're too loud,  
And grow too bold too with her virtuous meekness

*Enter FLORIDA*

Who dare accuse her ?

FLO Here's one dare and can  
She lies this night with Celio, her own servant  
The place, Fernando's house

Gov Thou dost amaze us

ANT Why, here's but lust translated from one  
baseness

Into another here I thought t' have caught 'em,  
But lighted wrong, by false intelligence,  
And made me hurt the innocent But now  
I'll make my revenge dreadfuller than a tempest,  
An army should not stop me, or a sea  
Divide 'em from my revenge. [Exit

Gov I'll not speak

To have her spar'd, if she be base and guilty  
If otherwise, heaven will not see her wrong'd,  
I need not take care for her Let that woman  
Be carefully look'd to, both for health and sure-  
ness —

It is not that mistaken wound thou wear'st  
Shall be thy privilege.

FLO You cannot torture me  
Worse than the surgeon does so long I care not  
[Exit with GASPARE and a Gentleman

Gov If she be<sup>1</sup> adulterous, I will never trust  
Virtues in women, they're but veils for lust

[*Exit with Gentlemen*]

HER To what a lasting ruin mischief runs!  
I had thought I'd well and happily ended all,  
In keeping back the poison, and new rage now  
Spreads a worse venom My poor lady grieves me  
'Tis strange to me that her sweet-seeming virtues  
Should be so meanly overtook with Celio,  
A servant 'tis not possible

*Enter ISABELLA and SEBASTIAN*

ISA. Good morrow, Hermio  
My sister stirring yet?

HER. How? stirring, forsooth!  
Here has been simple stirring Are you not hurt,  
madam?

Pray, speak, we have a surgeon ready

ISA How? a surgeon?

HER Hath been at work these five hours

ISA How he talks!

HER Did you not meet my master?

ISA How, your master?

Why, came he home to-night?

HER Then know you nothing, madam?  
Please you but walk in, you shall hear strange  
business

ISA I'm much beholding<sup>2</sup> to your truth now, am  
I not?

You've serv'd me fair, my credit's stain'd for ever!

[*Exit with HERMIO*]

SEB This is the wicked'st fortune that e'er blew

<sup>1</sup> *If she be, &c*] The MS makes these two lines a part of Florida's speech.

<sup>2</sup> *beholding*] See note, p 286

We're both undone, for nothing there's no way  
 Flatters recovery now, the thing's so gross  
 Her disgrace grieves me more than a life's loss  
 [Exit

## SCENE II

*The Abode of HECATE a caldron in the centre*

*Enter Duchess, HECATE, and FIRESTONE*

HEC What death is t<sup>y</sup>ou desire for Almachildes ?

DUCH A sudden and a subtle

HEC Then I've fitted you

Here lie the gits of both, sudden and subtle  
 His picture made in wax, and gently molten  
 By a blue fire kindled with dead men's eyes,  
 Will waste him by degrees

DUCH In what time, prithee ?

HEC Perhaps in a moon's progress

DUCH What, a month ?

Out upon pictures, if they be so tedious !

Give me things with some life

HEC Then seek no farther

DUCH This must be done with speed, despatch'd  
 this night,

If it may possible.

HEC I have it for you,

Here's that will do't stay but perfection's time,

And that's not five hours hence.

DUCH Canst thou do this ?

HEC Can I !

DUCH I mean, so closely.

HEC So closely do you mean too !

DUCH So artfully, so cunningly

HEC Worse and worse, doubts and incredulities !

They make me mad. Let scrupulous creatures  
 know

*Cum volui,<sup>1</sup> ripis ipsis murantibus, amnes  
 In fontes rediere suos, concussaue sisto,  
 Stantia concutio cantu freta, nubila pello,  
 Nubilaque induco, ventos abigoque rocoque,  
 Vipereas runpo verbis et carmine fauces,  
 Et siltas moleo, jubeoque tremiscere montes,  
 Et mugire solum, manesque exire sepulchris  
 Te [quo]que, luna, traho Can you doubt me then,  
 daughter,*

That can make mountains tremble, miles of woods  
 walk,

Whole earth's foundation bellow, and the spirits  
 Of the entomb'd to burst out from their marbles,  
 Nay, draw yond moon to my involv'd designs?

FIRE I know as well as can be when my mother's  
 mad, and our great cat angry, for one spits French  
 then, and th' other spits Latin [Aside]

DUCH I did not doubt you, mother

HEC No! what did you?

My power's so firm, it is not to be question'd

DUCH Forgive what's past and now I know th'  
 offensiveness

That vexes art, I'll shun th' occasion ever

HEC Leave all to me and my five sisters,  
 daughter

It shall be convey'd in at howlet-time,

Take you no care my spirits know their moments,

<sup>1</sup> *Cum volui, &c* ] Ovid, *Met* vii 129, where the first line is

"Quorum ope, cum volui, ripis murantibus amnes"

but I find it quoted, as in our text, by Corn Agrippa, *Occult Philos.* lib i cap lxxii p 113 *Opp* t. i ed Lugd., by R. Scot, *Discouerie of Witchcraft*, l xii c vii p 225, ed 1584, and by Bodinus, *De Magorum Dæmonomania*, lib ii cap ii p 180, ed. 1590 From the last-mentioned work, indeed, Middleton seems to have transcribed the passage, since he omits, as Bodinus does, a line after "*Vipereas runpo*," &c

Raven or screech-owl never fly by th' door  
But they call in—I thank 'em—and they lose not  
by't,

I give 'em barley soak'd in infants' blood,  
They shall have *semina cum sanguine*,  
Their gorge cramm'd full, if they come once to our  
house,

We are no niggard [Exit Duchess

FIRE They fare but too well when they come  
hither, they eat up as much t'other night as would  
have made me a good conscionable pudding

HEC Give me some lizard's-brain, quickly,  
Firestone

[FIRESTONE brings the different ingredients  
for the charm, as HECATE calls for them

Where's grannam Stadlin, and all the rest o' th'  
sisters?

FIRE All at hand,-forsooth.

*Enter STADLIN, HOPPO, and other Witches*

HEC Give me marmaritin, some bear-breech  
when?<sup>1</sup>

FIRE Here's bear-breech and lizard's-brain,  
forsooth

HEC Into the vessel,  
And fetch three ounces of the red-hair'd girl  
I kill'd last midnight

FIRE Whereabouts, sweet mother?

HEC Hip, hip or flank Where is the acopus?<sup>2</sup>

FIRE You shall have acopus, forsooth

HEC Stir, stir about, whilst I begin the charm

<sup>1</sup> when] See note, vol 1 p 164

<sup>2</sup> acopus] I am uncertain about the meaning of this word  
Pliny mentions an herb, and also a stone, called *acopos* see  
*Hist Nat lib xxvii cap iv t. ii. p 423*, and *lib xxxvii*  
*cap x t. ii p 787*, ed. Hard 1723



Black spirits<sup>a</sup> and white, red spirits and gray,  
Mingle, mingle, mingle, you that mingle may!

Titty, Tiffin,  
Keep it stiff in;  
Firedrake, Puckey,  
Make it lucky,  
Liard, Robin,  
You must bob in

Round, around, around, about, about!

All ill come running in, all good keep out!

FIRST WITCH Here's the blood of a bat

HEC Put in that, O, put in that!

SEC WITCH Here's libbard's-bane

HEC Put in again!<sup>o</sup>

FIRST WITCH The juice of toad, the oil of adder

SEC WITCH Those will make the younker madder

HEC Put in—there's all—and rid the stench

FIRE Nay, here's three ounces of the red-han'd  
wench.

ALL THE WITCHES Round, around, around, &c

HEC So, so, enough into the vessel with it

There, 't hath the true perfection I'm so light

At any mischief! there's no villany

But is a tune, methinks

FIRE A tune? 'tis to the tune of damnation  
then, I warrant you, and that song hath a villanous  
burthen

[*Aside*

<sup>a</sup> *Black spirits and white, red spirits and gray,*

*Mingle, mingle, mingle, you that mingle may*] Preceded in MS by the words "*A charme Song about a Vessell*,"—is the "Song" of the witches "about the caldron," *Macbeth*, act iv sc 1. In the folios of Shakespeare we find only "*Musicke and a Song Blacke Spirits, &c*," in later editions the rest has been supplied from Davenant's alteration of *Macbeth*, (see note, p 303) where what follows in our text is inserted, with some variations.

<sup>o</sup> *again*] Davenant gives "a grain"—a specious reading, but not, I believe, the true one

HEC Come, my sweet sisters, let the air<sup>P</sup> strike  
our tune,  
Whilst we shew reverence to yond peeping moon  
[*They dance the Witches' Dance, and exeunt*

<sup>P</sup> *let the air, &c*] So the 1st Witch says in Shakespeare's  
*Macbeth*,

"I'll charm the air to give a sound,  
While you perform your antic round  
That this great king may kindly say,  
Our duties did his welcome pay  
*Musick The Witches dance, and vanish*"

ACT IV SC 1

In the passage just quoted, the modern editors wrongly retain *antique*, the old spelling of *air*.

"Though," says Lamb, "some resemblance may be traced between the Charms in *Macbeth* and the Incantations in this Play, which is supposed to have preceded it, this coincidence will not detract much from the originality of Shakespeare. His Witches are distinguished from the Witches of Middleton by essential differences. These are creatures to whom man or woman plotting some dire mischief might resort for occasional consultation. Those originate deeds of blood and begin bad impulses to men. From the moment that their eyes first meet with Macbeth's, he is spell-bound. That meeting sways his destiny. He can never break the fascination. These Witches can hurt the body, those have power over the soul. Hecate in Middleton has a son, a low buffoon. The Hags of Shakespeare have neither child of their own, nor seem to be descended from any parent. They are foul Anomahes, of whom we know not whence they are sprung, nor whether they have beginning or ending. As they are without human passions, so they seem to be without human relations. They come with thunder and lightning, and vanish to airy music. This is all we know of them. Except Hecate, they have no names, which heightens their mysteriousness. The names and some of the properties which Middleton has given to his Hags excite smiles. The Weird Sisters are serious things. Their presence cannot coexist with mirth. But, in a lesser degree, the Witches of Middleton are fine creations. Their power too is, in some measure, over the mind. They raise jars, jealousies, strifes, like a thick scurf o'er life." *Spec of Engl Dram. Poets*, p. 174

## SCENE III

*An Apartment in the House of the Lord Governor*

*Enter Lord Governor, ISABELLA, FLORIDA, SEBASTIAN,  
GASPARO, and Servants*<sup>1</sup>

ISA My lord, I've given you nothing but the truth

Of a most plain and innocent intent  
My wrongs being so apparent in this woman —  
A creature that robs wedlock of all comfort,  
Where'er she fastens — I could do no less  
But seek means privately to shame his folly  
No farther reach'd my malice, and it glads me  
That none but my base injurer is found  
To be my false accuser

Gov This is strange,  
That he should give the wrongs, yet seek revenge —  
But, sirrah, you, you are accus'd here doubly  
First, by your lady, for a false intelligence  
That caus'd her absence, which much hurts her  
name,

Though her intents were blameless, next, by this  
woman,

For an adulterous design and plot  
Practis'd between you to entrap her honour,  
Whilst she, for her hire, should enjoy her husband  
Your answer

SEB Part of this is truth, my lord,  
To which I'm guilty in a rash intent,  
But clear in act, and she most clear in both,  
Not sanctity more spotless

<sup>1</sup> *Servants*] Here the MS marks also the entrance of  
"Francisca" and "Aberzanes," but they have no speeches  
during the present scene

*Enter HERMIO*

HER O my lord !

Gov What news breaks there ?

HER. Of strange destruction  
Here stands the lady that within this hour  
Was made a widow.

Gov How ?<sup>1</sup>

HER Your niece, my lord  
A fearful, unexpected accident  
Brought death to meet his fury for my lord  
Entering Fernando's house, like a rais'd tempest,  
Which nothing heeds but its own violent rage,  
Blinded with wrath and jealousy, which scorn  
guides,  
From a false trap-door fell into a depth  
Exceeds a temple's height, which takes into it  
Part of the dungeon that falls threescore fathom  
Under the castle

Gov O you seed of lust,  
Wrongs and revenges wrongful, with what terrors  
You do present yourselves to wretched man  
When his soul least expects you !

ISA I forgive him  
All his wrongs now, and sign it with my pity

FLO. O my sweet servant ! *[Swoons]*

Gov. Look to yond light mistress.

GAS. She's in a swoon, my lord.

Gov Convey her hence  
It is a sight would grieve a modest eye  
To see a strumpet's soul sink into passion<sup>2</sup>  
For him that was the husband of another.—

*[Servants remove FLORIDA]*

Yet all this clears not you

<sup>1</sup> *How*] Qy "Who?"

<sup>2</sup> *passion*] i e violent grief

SEB Thanks to heaven  
That I am now of age to clear myself then  
[*Discovers himself*]

Gov Sebastian'

SEB The same, much wronged, sir

ISA Am I certain

Of what mine eye takes joy to look upon?

SEB Your service cannot alter me from knowledge,

I am your servant ever

Gov Welcome to life, sir —

Gaspur, thou swor'st his death

GAS I did indeed, my lord,

And have been since well paid for't one forsworn mouth

Hath got me two or three more here

SEB I was dead, sir,

Both to my joys and all men's understanding,

Till this my hour of life, for 'twas my fortune

To make the first of my return to Urbino

A witness to that marriage, since which time

I've walk'd beneath myself, and all my comforts

Like one on earth whose joys are laid above

And though it had been offence small in me

T' enjoy mine own, I left her pure and free

Gov The greater and more sacred is thy blessing,

For where heaven's bounty holy ground-work finds,

'Tis like a sea, encompassing chaste minds.

HER The duchess comes, my lord

*Enter Duchess and AMORETTA*

Gov. Be you then all witnesses

Of an intent most horrid

DUCH One poor night,

Ever Almachildes now<sup>t</sup>

<sup>t</sup> *Ever Almachildes now*] Something seems to be omitted after these words.

Better his meaner fortunes wept than ours,  
 That took the true height of a princess' spirit  
 To match unto their greatness Such lives as his  
 Were only made to break the force of fate  
 Ere it came at us, and receive the venom  
 'Tis but a usual friendship for a mistress  
 To lose some forty years' life in hopeful time,  
 And hazard an eternal soul for ever  
 As young as he has done['t], and more desertful  
[Aside.]

Gov Madam

Duch My lord ?

Gov This is the hour that I've so long desir'd ,  
 The tumult's full appeas'd , now may we both  
 Exchange embraces with a fortunate arm,  
 And practise to make love-knots, thus

*[A curtain is drawn, and the Duke discovered on a couch, as if dead]*

Duch My lord !

Gov Thus, lustful woman and bold murderess,  
 thus

Blessed powers,  
 To make my loyalty and truth so happy !  
 Look thee, thou shame of greatness, stain of honour,  
 Behold thy work, and weep before thy death !  
 If thou be'st blest with sorrow and a conscience,  
 Which is a gift from heaven, and seldom knocks  
 At any murderer's breast with sounds of comfort,  
 See this thy worthy and unequall'd piece ,  
 A fair encouragement for another husband !

Duch Bestow me upon death, sir , I am guilty,  
 And of a cruelty above my cause  
 His injury was too low for my revenge  
 Perform a justice that may light all others  
 To noble actions life is hateful to me,  
 Beholding my dead lord Make us an one

In death, whom marriage made one of two living,  
Till cursed fury parted us my lord,  
I covet to be like him

Gov. No, my sword  
Shall never stain the virgin brightness on't  
With blood of an adulteress

Duch. There, my lord,  
I dare my accusers, and defy the world,  
Death, shame, and torment blood I'm guilty of,  
But not adultery, not the breach of honour  
Gov. No ?—Come forth, Almachildes !

*Enter ALMACHILDES*

Duch. Almachildes ?  
Hath time brought him about to save himself  
By my destruction ? I am justly doom'd

Gov. Do you know this woman ?

Alm. I've known her better, sir, than at this  
time

Gov. But she defies you there

Alm. That's the common trick of them all

Duch. Nay, since I'm touch'd so near, before  
my death then,

In right of honour's innocence, I'm bold  
To call heaven and my woman here to witness  
My lord, let her speak truth, or may she perish !

Alm. Then, sir, by all the hopes of a maid's  
comfort

Either in faithful service or blest marriage,  
The woman that has blinded folly knew  
Was only a hire'd strumpet, a professor  
Of lust and impudence, which here is ready  
To approve what I have spoken

Alm. A common strumpet ?

This comes of scarfs I'll never more wear  
An haberdasher's shop before mine eyes again

Gov My sword is proud thou'rt lighten'd of that  
sin

Die then a murderess only !

DUKE [*rising and embracing her*] Live a duchess !  
Better than ever lov'd, embrac'd, and honour'd.

DUCH My lord !

DUKE Nay, since in honour thou canst justly  
rise,

Vanish all wrongs, thy former practice dies !—

I thank thee, Almachildes, for my life,

This lord for truth, and heaven for such a wife,

Who, though her intent sinn'd, yet she makes  
amends

With grief and honour, virtue's noblest ends —

What griev'd you then shall never more offend  
you,

Your father's skull with honour we'll inter,

And give the peace due to the sepulchre

And in all times may this day ever prove

A day of triumph, joy, and honest love !

[*Exeunt omnes*]





# THE WIDOW

VOL. III

G G

for a play, entitled *The Honest Lawyer*, by S S, and printed in 1616, contains a manifest imitation of a passage in act iv sc 2 vide note We can hardly suppose that the author (or authors) of *The Widow* would have borrowed from the dramatist just mentioned

We learn from Sir Henry Herbert's papers that *The Widow* was one of the stock-pieces belonging to the Red Bull actors, who afterwards became the king's servants, and that it was played in 1660 see Malone's *Hist Acc of the English Stage*, pp 273-5 (*Shakespeare*, by Boswell, vol iii) Downes also mentions that it was performed at a somewhat later period vide *Roscius Anglicanus*, p 17, ed Waldron And Langbaine says, "It was reviv'd not many years ago, at the King's House, with a new Prologue and Epilogue, which the Reader may find in *London Drollery*, p 11, 12" *Acc of Engl Dram Poets*, p 298

## TO THE READER

CONSIDERING how the curious pay some part of their esteem to excellent persons in the careful preservation but of their defaced statues, instead of decayed medals of the Romans' greatness, I believed it of more value to present you this lively piece, drawn by the art of Jonson, Fletcher, and Middleton, which is thought to have a near resemblance to the portraiture we have in Terence of those worthy minds, where the great Scipio and Lælius strove to twist the poet's ivy with the victor's bays. As the one was deserved by their work in subduing their country's enemies, so the other by their recreation and delight, which was to banish that folly and sadness that were worse than Hannibal or all the monsters and venom of Africa. Since our own countrymen are not in any thing inferior, it were to be wished they had but so much encouragement, that the past license and abuses charged on the stage might not ever be thought too unpardonable to pass in oblivion, and so good laws and instructions for manners, incapable of being regulated, which, if but according to this pattern, certainly none need think himself the less a good Christian for owning the same desire as

Your humble servant,

ALEXANDER GOUGH •

<sup>a</sup> *Alexander Gough*] An actor, who, during the suppression of the theatres, "helped Mr Mosely the bookseller to this and several other dramatic Manuscripts" Langbaine's *Acc of Engl Dram Poets*, p 298



## PROLOGUE

A SPORT only for Christmas is the play  
This hour presents t' you , to make you merry<sup>b</sup>  
Is all th' ambition 't has, and fullest aim  
Bent at your smiles, to win itself a name ,  
And if your edge be not quite taken off,  
Wearied with sports, I hope 'twill make you laugh

<sup>b</sup> *merry*] Was altered by Weber to "gay," for the sake of  
a better rhyme

## DRAMATIS PERSONÆ

BRANDINO, *a justice*

MARTINO, *his clerk*

FRANCISCO

ATTILIO

RICARDO, *sutor to Valeria*

*Two Old Men, suitors to Valeria*

LATROCINIO,

OCCULTO, } *Thieves*

SILVIO,

STRATIO,

FIDUCIO,

SERVELLIO

*Officers, Servants*

VALERIA, *a widow*

PHILIPPA, *her sister, wife to Brandino*

MARTIA, *daughter to one of Valeria's suitors, and disguised as*  
*Ansaldo*

VIOLETTA, *waiting-maid to Philippa*

Scene, CAPO D'ISTRIA and the neighbouring country

# THE WIDOW.

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## ACT I SCENE I

*A Room in BRANDINO's House* <sup>c</sup>

MARTINO seated at a writing-table enter  
FRANCISCO

FRAN Martino'

MAR Signor Francisco? you're the luckiest gentleman to meet or see first in a morning I never saw you yet but I was sure of money within less than half an hour

FRAN I bring you the same luck still

MAR What, you do not? I hope, sir, you are not come for another warrant?

FRAN Yes, fath, for another warrant.

MAR. Why, there's my dream come out then I never dreamed of a buttock but I was sure to have money for a warrant, it is the luckiest part of all the body to me let every man speak as he finds Now your usurer is of opinion, that to dream

<sup>c</sup> *A Room in Brandino's House*] Weber marked this scene "*The Country An Inner Court of Brandino's House*" and he did so, I presume, because Philippa and Violetta presently "*appear at a window*" But the scene evidently takes place within the house So in *A Trick to catch the Old Ore*, vol 11 p 82, Joyce "*appears above*," and, like Philippa, throws down a letter to Witgood, who is standing in a room of Hoard's house See also p 314 of this vol On such occasions the upper stage was used vide note, vol 11 p 125



of the devil is your wealthier dream, and I think if a man dream of that part that brings many to the devil, 'tis as good, and has all one smatch indeed, for if one be the flesh, th' other's the broth so 'tis in all his members, and<sup>e</sup> we mark it, if gluttony be the meat, lechery is the porridge, they're both boiled together, and we clerks will have our modicum too, though it conclude in the twopenny chop

Why, sir, signor Francisco !

FRAN 'Twas her voice sure,  
Or my soul takes delight to think it was,  
And makes a sound like her's

[*Aside*

MAR Sir, I beseech you ——

FRAN It is the prettiest-contriv'd building this !  
What posy's<sup>2</sup> that, I prithee ?

MAR Which, sir ? that  
Under the great brass squirt ?

FRAN Ay, that, sir, that

MAR *From fire, from water, and all things amiss,  
Deliver the house of an honest justice*

FRAN There's like to be a good house kept then  
when fire and water's forbidden to come into the  
kitchen ——

Not yet a sight of her ! this hour's unfortunate ——  
[*Aside*

And what's that yonder, prithee ?—O love's famine,  
There's no affliction like thee ! [*Aside* ]—Ay, I hear  
you, sir

MAR You're quicker-ear'd than I then, you  
hear me  
Before I heard myself

<sup>e</sup> and ] i e if.

<sup>2</sup> *What posy's, &c* ] Our ancestors were so fond of *posies*, that they had them inscribed on various parts of the house — nay, even on their cheese-trenchers see vol 1 p 31, and the present vol p 98.

FRAN A gift in friendship,  
Some call it an instinct

MAR It may be,  
Th' other's the sweeter phrase though Look you,  
sir,

Mine own wit this, and 'tis as true as turtle,  
*A goose-quill and a clerk, a constable and a lantern,  
Bring<sup>s</sup> many a band from coach to cart, and many a  
thief to one turn*

FRAN That one turn help'd you well

MAR 'T has helped me to money indeed for  
many a warrant I am forty dollas the better for  
that one turn, and<sup>h</sup> 'twould come off quicker,  
'twere ne'er a whit the worse for me But indeed,  
when thieves are taken, and break away twice or  
thrice one after another, there's my gains, then go<sup>i</sup>  
out more warrants to fetch 'em again One fine  
nimble villain may be worth a man ten dollars in  
and out a' that fashion I love such a one with my  
heart, ay, and will help him to 'scape too, and<sup>h</sup> I  
can hear you me that I'll have him in at all  
times at a month's warning, nay, say I let him run  
like a summer nag all the vacation—see you these  
blanks? I'll send him but one of these bridles, and  
bring him in at Michaelmas with a vengeance  
Nothing kills my heart but when one of 'em dies,  
sir, then there's no hope of more money I had  
rather lose at all times two of my best kindred than  
an excellent thief, for he's a gentleman I'm more  
beholding<sup>j</sup> to

FRAN You betray your mystery too much, sir —

Yet no comfort?  
'Tis but her sight that I waste precious time for,

<sup>s</sup> *Bring*] Old ed "Brings"

<sup>h</sup> *and*] <sup>i</sup> e if

<sup>i</sup> *go*] Old ed "goes"

<sup>j</sup> *beholding*] See note, p 286

For more I cannot hope for, she's so strict,  
Yet that I cannot have *[Aside]*

MAR I'm ready now, signor Here are blank  
warrants of all dispositions, give me but the name  
and nature of your malefactor, and I'll bestow him  
according to his merits

FRAN This only is th' excuse that bears me out,  
And keeps off impudence and suspicion  
From my too frequent coming What name now  
Shall I think on, and not to wrong the house?  
This coxcomb will be prating *[Aside]* — One  
Astilio,<sup>j</sup>

His offence wilful murder.

MAR Wilful murder? O, I love a' life<sup>k</sup> to have  
such a fellow come under my fingers! like a beg-  
gar that's long a-taking leave of a fat louse, I'm  
loath to part with him, I must look upon him over  
and over first Are you wilful? i'faith, I'll be as  
wilful as you then *[Writes]*

*[PHILIPPA and VIOLETTA appear above at  
a window]*

PHIL. Martino!

MAR Mistress?

PHIL Make haste, your master's going

MAR I'm but about a wilful murder, forsooth,  
I'll despatch that presently

PHIL Good morrow, sir — O that I durst say  
more! *[Aside, and exit above with VIOLETTA]*

FRAN 'Tis gone again since such are all life's  
pleasures,

No sooner known but lost, he that enjoys 'em  
The length of life has but a longer dream,  
He wakes to this i' th' end, and sees all nothing

*[PHILIPPA and VIOLETTA appear again above]*

<sup>j</sup> *Astilio*] Qy "Attilio?" one of the characters in the play  
<sup>k</sup> *a' life*] i. e. as my life, exceedingly

PHIL He cannot see me now, I'll mark him  
better  
Before I be too rash Sweetly compos'd he is,  
Now as he stands he's worth a woman's love  
That loves only for shape, as most on 's do  
But I must have him wise as well as proper,<sup>k</sup>  
He comes not in my books else,<sup>l</sup> and indeed  
I've thought upon a course to try his wit  
Violetta

VIO Mistress?

PHIL Yonder's the gentleman again

VIO O sweet mistress,  
Pray give me leave to see him!

PHIL Nay, take heed,  
Open not the window, and<sup>m</sup> you love me

VIO No, I've the view of [his] whole body here,  
mistress,

At this poor little slit O, enough, enough!  
In troth, 'tis a fine outside

PHIL I see that

VIO Has curl'd his hair most judiciously well

PHIL Ay, there's thy love now! it begins in  
barbarism She buys a goose with feathers that  
loves a gentleman for 's hair, she may be cozened  
to her face, wench Away he takes his leave  
Reach me that letter hither, quick, quick, wench

[VIOLETTA brings a letter, which PHILIPPA  
presently throws down]

MAR. [giving warrant to FRANCISCO] Nay, look  
upon't, and spare not every one cannot get that  
kind of warrant from me, signor Do you see this

<sup>k</sup> proper] i e handsome

<sup>l</sup> in my books] i e in my favour see more than enough  
concerning this expression, in the notes on Shakespeare's  
*Much ado about Nothing*, act 1 sc 1, and Nares's *Gloss*

<sup>m</sup> and] i e if

prick i' th' bottom ? it betokens power and speed ,  
it is a privy mark that runs betwixt the constables  
and my master those that cannot read, when  
they see this, know 'tis for lechery or murder , and  
this being away, the warrant comes gelded and  
insufficient

FRAN I thank you, sir

MAR Look you , all these are *nihls* ,  
They want the punction

FRAN Yes, I see they do, sir  
There's for thy pains [*giving money*] —mine must  
go unrewarded

The better love, the worse by fate regarded

[*Aside, and exit* <sup>n</sup>

MAR Well, go thy ways for the sweetest custo-  
mer that ever penman was blest withal ! Now  
will he come for another to-morrow again if he  
hold on this course, he will leave never a knave  
i' th' town within this twelvemonth no matter, I  
shall be rich enough by that time

PHIL Martino !

MAR Say you, forsooth ?

PHIL What paper's that the gentleman let fall  
there ?

MAR Paper ?—"Tis the warrant, I hope if it  
be, I'll hide it, and make him pay for't again No,  
pox , 'tis not so happy [ *Aside*

PHIL What is't, sirrah ?

MAR. 'Tis nothing but a letter, forsooth

PHIL Is that nothing ?

MAR Nothing in respect of a warrant, mistress

<sup>n</sup> *exit*] Here Weber put a stage-direction, "*Drops a letter, and exit*" Wonderful that he should have read the play, without perceiving that the letter was thrown down by Philippa ! The other editors adopted the safer plan of adding nothing to the stage-directions of the 4to

PHIL. A letter? why, 't has been many a man's undoing, sir

MAR So has a warrant, and<sup>o</sup> you go to that, mistress

PHIL Read but the superscription, and away with't

Alas, it may concern the gentleman nearly '

MAR Why, mistress, this letter is at home already

PHIL At home? how mean you, sir?

MAR You shall hear, mistress [*reads*] — *To the deservingest of all her sex, and most worthy of his best respect and love, mistress Philippa Brandino*

PHIL How, sir, to me?

MAR To you, mistress

PHIL Run, as thou lov'st my honour and thy life,

Call him again, I'll not endure this injury —  
But stay, stay, now I think on't, 'tis my credit,  
I'll have your master's counsel Ah, base fellow,  
To leave his loose lines thus! 'tis even as much  
As a poor honest gentlewoman's undoing,  
Had I not a grave wise man to my husband  
And thou a vigilant varlet to admit  
Thou car'st not whom!

MAR 'Las, 'tis my office, mistress!  
You know you have a kirtle every year,  
And 'tis within two months of the time now,  
The velvet's coming over pray be milder  
A man that has a place must take money of any  
body please you to throw me down but half a  
dollar, and I'll make you a warrant for him now,  
that's all I care for him

PHIL Well, look you be clear now from this foul conspiracy

<sup>o</sup> and] i. e. if

Against mine honour, or your master's love to you,  
That makes you stout, shall not maintain you here,  
It shall not, trust to't [*Exit above, with VIOLETTA*]

MAR This is strange to me now  
Dare she do this, and but eight weeks to new-year's  
tide?

A man that had his blood as hot as her's now  
Would fit her with French velvet I'll go near it

*Enter BRANDINO and PHILIPPA.*

PHIL If this be a wrong to modest reputation,  
Be you the censorer, sir, that are the master  
Both of your fame and mine

BRAN Signor Francisco!  
I'll make him fly the land

MAR That will be hard, sir  
I think he be not so well-feather'd, master,  
Has spent the best part of his patrimony

PHIL Hark of his bold confederate!

BRAN There thou'rt bitter,  
And I must chide thee now

PHIL What should I think, sir?  
He comes to your man for warrants

BRAN There it goes then —  
Come hither, knave comes he to you for warrants?  
MAR. Why, what of that, sir?

You know I give no warrants to make cuckolds  
That comes by fortune and by nature, sir

BRAN True, that comes by fortune and by  
nature — Wife,  
Why dost thou wrong this man?

MAR He needs no warrant, master, that goes  
about such business a cuckold-maker carries,  
always his warrant about him

BRAN La, has he answer'd well now, to the full?  
What cause hast thou t' abuse him?

PHIL Hear me out, I pray  
Through his admittance, has had opportunity<sup>p</sup>  
To come into the house, and court me boldly

BRAN Sirrah, you're foul again, methinks

MAR. Who, I, sir?

BRAN You gave this man admittance into th'  
house

MAR That's true, sir you ne'er gave me any  
order yet

To write my warrants i' th' street

BRAN Why, sure thou tak'st delight

To wrong this fellow, wife, ha' 'cause I love him

PHIL Pray, see the fruits, see what has left  
behind here

Be angry where you should be there's few wives  
Would do as I do

BRAN Nay, I'll say that for thee,  
I ne'er found thee but honest

PHIL She's a beast

That ever was found otherways.

BRAN Read, Martino

Mine eyes are sore already, and such business  
Would put 'em out quite.

MAR [*reads letter*] *Fair, dear, and incomparable  
mistress*——

BRAN O, every letter draws a tooth, methinks!

MAR And it leads mine to watering

PHIL Here's no villany!<sup>q</sup>

MAR [*reads*] *My love being so violent, and the  
opportunity so precious in your husband's absence to-  
night, who, as I understand, takes a journey this  
morning*——

<sup>p</sup> *has had opportunity*] In Dodsley's *Old Plays*, and Weber's  
*B and F*, we find (among many similar improvements of the  
metre), "he *has had an opportunity*"

<sup>q</sup> *Here's no villany*] See note, vol. 1 p 169



BRAN O plot of villany !

PHIL Am I honest, think you, sir ?

BRAN Exactly honest, perfectly improv'd <sup>r</sup>—  
On, on, Martino

MAR [*reads*] *I will make bold, dear mistress, though your chastity has given me many a repulse, to wait the sweet blessings of this long-desired opportunity at the back gate, between nine and ten this night—*

BRAN I feel this Inns-a'-court man in my temples !

MAR [*reads*] *Where, if your affection be pleased to receive me, you receive the faithfullest that ever loved service to woman—Francisco*

BRAN I will make Francisco smart for't !

PHIL Shew him the letter, let him know you know him,

That will torment him all your other courses  
Are nothing, sir, to that, that breaks his heart

BRAN The strings shall not hold long then—  
Come, Martino

PHIL Now if Francisco have any wit at all,  
He comes at night ; if not, he never shall [*Aside*  
[*Exeunt.*

## SCENE II

*The Country near FRANCISCO's House*

*Enter FRANCISCO, RICARDO, and ATTILIO*

RIC Nay, mark, mark it, Francisco, it was the naturallest courtesy that ever was ordained, a young gentleman being spent, to have a rich widow set him up again To see how fortune has pro-

<sup>r</sup> *improv'd*] Qy " *approv'd* "

vided for all mortality's runs! your college for your old-standing scholar, your hospital for your lame-creeping soldier, your bawd for your mangled roarer,<sup>s</sup> your open house for your beggar, and your widow for your gentleman,—ha, Francisco?

FRAN Ay, sir, you may be merry, you're in hope of a rich widow

RIC And why shouldst not thou be in hope of another, if there were any spirit in thee? thou art as likely a fellow as any is in the company I'll be hanged now if I do not hit the true cause of thy sadness, and confess truly, i'faith, thou hast some land unsold yet, I hold my life

FRAN Marry, I hope so, sir

RIC A pox on't, have I found it? 'Slight, away with't with all speed, man! I was never merry at heart while I had a foot Why, man, fortune never minds us till we are left alone to ourselves, for what need she take care for them that do nothing but take care for themselves? Why, dost think if I had kept my lands still, I should ever have looked after a rich widow? alas, I should have married some poor young maid, got five and twenty children, and undone myself!

FRAN I protest, sir, I should not have the face though, to come to a rich widow with nothing

RIC Why, art thou so simple as thou makest thyself? dost think, i'faith, I come to a rich widow with nothing?

FRAN I mean with state not answerable to her's

RIC Why, there's the fortune, man, that I talk'd on,

She knows all this, and yet I'm welcome to her

FRAN Ay? that's strange, sir

<sup>s</sup> roarer] See note on *A Fair Quarrel*, act 11 sc 2 in this vol

RIC Nay more, to pierce thy hard heart,  
 And make thee sell thy land, if thou'st any grace,  
 She has, 'mongst others, two substantial suitors  
 One, in good time be't spoke, I owe much money to,  
 She knows this too, and yet I'm welcome to her,  
 Nor dares th' unconscionable rascal trouble me,  
 Sh'as told him thus, those that profess love to her  
 Shall have the liberty to come and go,  
 Or else get him gone first, she knows not yet  
 Where fortune may bestow her, she's her gift,  
 Therefore to all will shew a kind respect

FRAN Why, this is like a woman I ha' no luck  
 in't

RIC And as at a sheriff's table,—O blest cus-  
 tom!—

A poor indebted gentleman may dine,  
 Feed well and without fear, and depart so,  
 So to her lips fearless I come and go

FRAN You may well boast, you're much the  
 happier man, sir

RIC So you would be, and<sup>s</sup> you would sell your  
 land, sir.

FRAN. I've heard the circumstance of your sweet  
 fortunes

Prithee give ear to my unlucky tale now

RIC That's an ill hearing, but come on for once,  
 sir

FRAN I never yet lov'd but one woman

RIC. Right,

I begun so too, but I've lov'd a thousand since.

FRAN Pray, hear me, sir but this is a man's  
 wife

RIC So have<sup>t</sup> five hundred of my thousand been.

FRAN Nay see and<sup>s</sup> you'll regard me!

<sup>s</sup> and] i e if

<sup>t</sup> have] Old ed "has"

RIC No? you see I do,  
I bring you an example in for every thing

FRAN This man's wife ——

RIC So you said

FRAN Seems very strict.

RIC Ha, humph!

FRAN Do you laugh at that?

RIC Seems very strict, you said,  
I hear you, man, i'faith, you're so jealous still!

FRAN But why should that make you laugh?

RIC Because she seems so you're such another!

FRAN Nay, sir, I think she is

RIC You cannot tell<sup>u</sup> then?

FRAN I dare not ask the question, I protest,  
For fear of a repulse, which yet not having,  
My mind's the quieter, and I live in hope still

RIC Ha, hum! this 'tis to be a landed man  
Come, I perceive I must shew you a little of my  
fortune, and instruct you.  
Not ask the question?

FRAN Methought still she frown'd, sir

RIC Why that's the cause, fool, that she look'd  
so scurvily

Come, come, make me your woman, you'll ne'er  
do't else,

I'll shew you her condition<sup>v</sup> presently.

I perceive you must begin like a young vaulter, and  
get up at horse-tail before you get into the saddle  
have you the boldness to utter your mind to me  
now, being but in hose<sup>w</sup> and doublet? I think, if  
I should put on a farthingale, thou wouldst never  
have the heart to do't

<sup>u</sup> cannot tell] i e know not what to say, or think, of it  
see Gifford's note on B Jonson's *Works*, vol 1 p 125

<sup>v</sup> condition] See note, p 292

<sup>w</sup> hose] i e breeches

FRAN Perhaps I should not then for laughing at you, sir

RIC In the mean time I fear I shall laugh at thee without one

FRAN Nay, you must think, friend, I dare speak to a woman

RIC You shall pardon me for that, friend I will not think it till I see't

FRAN Why, you shall then I shall be glad to learn too

Of one so deep as you are

RIC So you may, sir —

Now 'tis my best course to look mildly, I shall put him out at first else

FRAN A word, sweet lady!

RIC With me, sir? say your pleasure

FRAN O Ricardo,

Thou art too good to be a woman long!

RIC Do not find fault with this, for fear I prove Too scornful, be content when you're well us'd

FRAN You say well, sir — Lady, I've lov'd you long

RIC 'Tis a good hearing, sir — If he be not out now, I'll be hanged!

FRAN You play a scornful woman! I perceive, Ricardo, you have not been used to 'em why, I'll come in at my pleasure with you Alas, 'tis nothing for a man to talk when a woman gives way to't! one shall seldom meet with a lady so kind as thou playedst her

RIC Not altogether, perhaps he that draws their pictures must flatter 'em a little, they'll look he that plays 'em should do't a great deal then

FRAN Come, come, I'll play the woman that I'm us'd to

I see you ne'er wore shoe that pinch'd you yet ,  
All your things come<sup>w</sup> on easy

RIC Say you so, sir ?

I'll try your ladyship, 'faith — Lady, well met

FRAN I do not think so, sir

RIC A scornful gom<sup>1x</sup> and at the first dash too !

My widow never gave me such an answer ,

I'll to you again, sir —

Fairest of creatures, I do love thee infinitely !

FRAN There's nobody bids you, sir

RIC Pox on thee, thou art the beastliest, crossest  
baggage that ever man met withal ! but I'll see thee  
hanged, sweet lady, ere I be daunted with this —  
Why, thou'rt too awkward, sirrah

FRAN Hang thee, base fellow !

RIC Now, by this light, he thinks he does 't in-  
deed !

Nay, then, have at your plum-tree !<sup>1y</sup> faith, I'll not  
be foiled — Though you seem to be careless, madam,  
as you have enough wherewithal to be, yet I do,  
must, and will love you

FRAN Sir, if you begin to be rude, I'll call my  
woman

RIC What a pestilent quean's this ! I shall have  
much ado with her, I see that — Tell me, as you're  
a woman, lady, what serve kisses for but to stop  
all your mouths ?

FRAN Hold, hold, Ricardo !

RIC Disgrace me, widow ?

<sup>w</sup> come] Old ed "comes"

<sup>x</sup> gom] i e man, fellow *Anglo-Sax* The word occurs  
frequently in our earliest poetry

<sup>y</sup> have at your plum tree] So in Nash's *Haue with you to  
Saffron-Walden*, 1596, "Yea Madam Gabriela, you are such  
an old yerker, then Hey ding a ding *haue at your plum-  
tree*" Sig R 4

FRAN Art mad? I'm Francisco

ATT Signor Ricardo, up, up!

RIC Who is't? Francisco?

FRAN Francisco, quotha! what, are you mad, sir?

RIC A bots on thee, thou dost not know what injury thou hast done me, I was i' th' fairest dream This is your way now, and<sup>2</sup> you can follow it

FRAN 'Tis a strange way, methinks

RIC Learn you to play a woman not so scornfully then,

For I am like the actor that you spoke on  
I must have the part that overcomes the lady,  
I never like the play else Now your friendship,  
But to assist a subtle trick I ha' thought on,  
And the rich widow's mine within these three hours.

ATT } We should be proud of that, sir  
FRAN }

RIC List to me then

I'll place you two,—I can do't handsomely,  
I know the house so well,—to hear the conference  
'Twixt her and I She's a most affable one,  
Her words will give advantage, and I'll urge 'em  
To the kind proof, to catch her in a contract,  
Then shall you both step in as witnesses,  
And take her in the snare

FRAN But do you love her?

And then 'twill prosper

RIC By this hand, I do,

Not for her wealth, but for her person too.

FRAN It shall be done then

RIC But stay, stay, Francisco,  
Where shall we meet with thee some two hours  
hence, now?

FRAN Why, hark you, sir

[*Whispers*

<sup>2</sup> and] i e if

RIC Enough, command my life  
Get me the widow, I'll get thee the wife

[*Exeunt RICARDO and ATTILIO*]

FRAN O, that's now with me past hope ' yet I  
must love her  
I would I could not do't '

*Enter BRANDINO and MARTINO*

MAR Yonder's the villain, master

BRAN Francisco ? I am happy

MAR Let's both draw, master, for there's nobody  
with him

Stay, stay, master,

Do not you draw till I be ready too ,

Let's draw just both together, and keep even

BRAN What and<sup>a</sup> we kill'd him now, before he  
saw us ?

MAR No, then he'll hardly see to read the letter

BRAN That's true , good counsel, marry

MAR Marry, thus much, sir , you may kill him  
lawfully all the while he's a-reading on't , as an  
Anabaptist may lie with a brother's wife all the  
while he's asleep

BRAN He turns, he looks —Come on, sir , you,  
Francisco '

I lov'd your father well, but you're a villain ,

He lov'd me well too, but you love my wife, sir

After whom take you that ? I will not say

Your mother play'd false

FRAN No, sir, you were not best

BRAN But I will say, in spite of thee, my wife's  
honest

MAR And I, my mistress.

FRAN You may, I'll give you leave

<sup>a</sup> and] i e if



BRAN Leave or leave not, there she defies you,  
 sir [Gives the letter]  
 Keep your adulterous sheet to wind you in,  
 Or cover your forbidden parts at least,  
 For fear you want one many a lecher may,  
 That sins in cambric now

MAR And in lawn too, master

BRAN Nay, read and tremble, sir

MAR Now shall I do't, master? I see a piece of  
 an open seam in his shirt shall I run him in there?  
 for my sword has ne'er a point

BRAN No, let him foam a while

MAR If your sword be no better than mine, we  
 shall not kill him by daylight, we had need have a  
 lanthorn

BRAN Talk not of lanthorns, he's a sturdy lecher,  
 He would make the horns fly about my ears

FRAN I apprehend thee admirable woman!  
 Which to love best I know not, thy wit or beauty  
[Aside]

BRAN Now, sir, have you well view'd your  
 bastard there,  
 Got of your lustful brain? give you joy on't!

FRAN I thank you, sir although you speak in  
 jest,

I must confess I sent your wife this letter,  
 And often courted her, tempted and urg'd her.

BRAN Did you so, sir? then first,  
 Before I kill thee, I forewarn thee my house

MAR And I, before I kill thee, forewarn thee  
 my office die to-morrow next, thou never get'st  
 warrant of me more, for love or money

FRAN Remember but again from whence I came,  
 sir,

And then I know you cannot think amiss of me.

BRAN How's this?

MAR Pray, hear him, it may grow to a peace for, master, though we have carried the business nobly, we are not altogether so valiant as we should be

BRAN Peace? thou say'st true in that — What is't you'd say, sir?

FRAN Was not my father — quietness be with him! —

And you sworn brothers?

BRAN Why, right, that's it urges me

FRAN And could you have a thought that I could wrong you,

As far as the deed goes?

BRAN You took the course, sir

FRAN To make you happy, and<sup>b</sup> you rightly weigh'd it

MAR Troth, I'll put up<sup>c</sup> at all adventures, master

It comes off very fair yet

FRAN You in years

Married a young maid what does the world judge, think you?

MAR Byrlady,<sup>d</sup> master, knavishly enough, I warrant you,

I should do so myself

FRAN Now, to damp slander,

And all her envious and suspicious brood,

I made this friendly trial of her constancy,

Being son to him you lov'd, that, now confirm'd,

I might advance my sword against the world

In her most fair defence, which joys my spirit

<sup>b</sup> and] 1 e if

<sup>c</sup> put up] 1 e sheathe my sword

<sup>d</sup> byrlady] See note, p 9

MAR O master, let me weep while you embrace him !

BRAN Francisco, is thy father's soul in thee ?  
Lives he here still ? what, will he shew himself  
In his male seed to me ? Give me thy hand,  
Methinks it feels now like thy father's to me  
Prithee, forgive me !

MAR And me too, prithee !

BRAN Come to my house, thy father never  
miss'd it

MAR Fetch now as many warrants as you please,  
sir,

And welcome too

FRAN To see how soon man's goodness  
May be abus'd !

BRAN But now I know thy intent,  
Welcome to all that I have !

FRAN Sir, I take it  
A gift so given, hang him that would forsake it !

[Exit

BRAN Martino, I applaud my fortune and thy  
counsel

MAR You never have ill fortune when you follow it. Here were<sup>e</sup> things carried now in the true nature of a quiet duello, a great strife ended, without the rough soldier or the ——<sup>f</sup> And now you may take your journey

BRAN. Thou art my glee, Martino [Exeunt

<sup>e</sup> were] Old ed "was"

<sup>f</sup> the ——] So old ed, a blank being left for some word

## ACT II SCENE I

*A Room in VALERIA'S House**Enter VALERIA and SERVELLIO*

VAL Servellio !

SER Mistress ?

VAL If that fellow come again,

Answer him without me , I'll not speak with him

SER He in the nutmeg-colour'd band, forsooth ?

VAL Ay, that spic'd coxcomb, sir ne'er may I  
marry again, [Exit SERVELLIO

If his right worshipful idolatrous face

Be not most fearfully painted, so hope comfort  
me,

I might perceive it peel in many places ,

And under 's eye lay a betraying foulness,

As maids sweep dust o' th' house all to one corner ,

It shew'd me enough there, prodigious pride,

That cannot but fall scornfully I'm a woman ,

Yet, I praise heaven, I never had th' ambition

To go about to mend a better workman

She ever shames herself i' th' end that does it

He that likes me not now, as heaven made me,

I'll never hazard hell to do him a pleasure ,

Nor lie every night like a woodcock in paste

To please some gaudy goose in the morning

A wise man likes that best that is itself,

Not that which only seems, though it look fairer

Heaven send me one that loves me, and I'm happy !

Of whom I'll make great trial ere I have him,

Though I speak all men fair, and promise sweetly

I learn that of my suitors , 'tis their own,

Therefore injustice 'twere to keep it from 'em

*Enter RICARDO, followed by FRANCISCO and ATTILIO  
who conceal themselves*

RIC And so as I said, sweet widow —

VAL Do you begin where you left, sir?

RIC I always desire, when I come to a widow, to begin i' th' middle of a sentence, for I presume she has a bad memory of a woman that cannot remember what goes before

VAL Stay, stay, sir, let me look upon you well, Are not you painted too?

RIC How, painted, widow?

VAL Not painted widow, I do not use it, trust me, sir

RIC That makes me love thee

VAL I mean painted gentleman,  
Or if you please to give him a greater style, sir  
Blame me not, sir, it's a dangerous age, I tell you,  
Poor simple-dealing women had need look about 'em

RIC But is there such a fellow in the world, widow,  
As you are pleas'd to talk on?

VAL Nay, here lately, sir

RIC Here? a pox, I think I smell him! 'tis vermilion sure, ha, oil of ben!<sup>s</sup> Do but shew him me, widow, and let me never hope for comfort, if I do not immediately geld him, and grind his face upon one o' th' stones

<sup>s</sup> *oil of ben*] “ ‘*Been* or *behen*, in pharmacy, denotes a medicinal root, celebrated, especially among the Arabs, for its aromatic, cardiac, and alexiterial virtues’ *Chambers’s Dictionary* The same writer says, there are two kinds of *been*, white and red, and that they are both brought from the Levant, and have the same virtues, being substituted for each other ”  
REED

VAL Suffices you've express'd me your love and  
valour,  
And manly hate 'gainst that unmanly pride  
But, sir, I'll save you that labour, he ne'er comes  
Within my door again

RIC I'll love your door the better while I know't,  
widow, a pair of such brothers were fitter for  
posts<sup>h</sup> without door indeed, to make a shew at a  
new-chosen magistrate's gate, than to be used in a  
woman's chamber No, sweet widow, having me,  
you've the truth of a man, all that you see of me  
is full mine own, and what you see, or not see,  
shall be yours I ever hated to be beholding<sup>i</sup> to  
ait, or to borrow any thing but money

VAL True, and that you never use to pay again

RIC What matter is't? if you be pleased to do't  
for me, I hold it as good

VAL O, soft you, sir, I pray<sup>l</sup>

RIC Why, i'faith, you may, and<sup>j</sup> you will

VAL I know that, sir

RIC Troth, and I would have my will then, if I  
were as you there's few women else but have<sup>k</sup>

VAL But since I cannot have it in all, signor,  
I care not to have it in any thing

RIC Why, you may have't in all, and<sup>j</sup> you will,  
widow

VAL Pish<sup>l</sup> I'd have one that loves me for my-  
self, sir,

Not for my wealth, and that I cannot have

RIC What say you to him that does the thing  
you wish for?

VAL Why, here's my hand, I'll marry none but  
him then

<sup>h</sup> posts] See note, p 58

<sup>i</sup> beholding] See note, p 286

<sup>j</sup> and] i e if

<sup>k</sup> have] Old ed "has"

RIC Your hand and faith ?

VAL My hand and faith

RIC 'Tis I, then

VAL I shall be glad on't, trust me, 'shrew my heart else !

RIC A match !

[FRANCISCO and ATTILIO come forward

FRAN Give you joy, sweet widow !

ATT Joy to you both !

VAL How ?

RIC Nay, there's no starting now, I have you fast, widow —

You're witness, gentlemen.

FRAN } We'll be depos'd on t  
ATT }

VAL Am I betray'd to this, then ? then I see  
'Tis for my wealth a woman's wealth's her traitor

RIC 'Tis for love chiefly, I protest, sweet widow,  
I count wealth but a fiddle to make us merry

VAL Hence !

RIC Why, thou'rt mine

VAL I do renounce it utterly

RIC Have I not hand and faith ?

VAL Sir, take your course

RIC With all my heart, ten courses, and<sup>k</sup> you will, widow

VAL Sir, sir, I'm not so gamesome as you think me,

I'll stand you out by law

RIC By law ? O cruel, merciless woman,  
To talk of law, and know I have no money !

VAL I will consume myself to the last stamp,<sup>l</sup>  
Before thou gett'st me

<sup>k</sup> and] l e if

<sup>l</sup> stamp] i e "halfpenny" REED

RIC 'Life, I'll be as wilful then, too  
 I'll rob all the carriers in Christendom,  
 But I'll have thee, and find my lawyers money  
 I scorn to get thee under *forma pauperis*,  
 I have too proud a heart, and love thee better

VAL As for you, gentlemen, I'll take course  
 against you,  
 You came into my house without my leave,  
 Your practices are cunning and deceitful,  
 I know you not, and I hope law will right me

RIC It is sufficient that your husband knows  
 'em

'Tis not your business to know every man,  
 An honest wife contents herself with one

VAL You know what you shall trust to Pray  
 depart, sir,

And take your rude confederates along with you,  
 Or I will send for those shall force your absence  
 I'm glad I found your purpose out so soon  
 How quickly may poor women be undone!

RIC Lose thee? by this hand, I'll fee fifteen  
 counsellors first, though I undo a hundred poor  
 men for 'em, and I'll make 'em yaul one another  
 deaf, but I'll have thee.

VAL Me?

RIC Thee

VAL Ay, fret thy heart out [Exit RICARDO

FRAN Were I he now,  
 I'd see thee starve for man before I had thee

VAL Pray, counsel him to that, sir, and I'll pay  
 you well

FRAN Pay me? pay your next husband

VAL Do not scorn't, gallant; a worse woman  
 than I

Has paid a better man than you.

[Exeunt ATTILIO and FRANCISCO



*Enter two Suitors*

FIRST SUIT Why, how now, sweet widow ?

VAL O kind gentlemen, I'm so abus'd here !

BOTH SUIT Abused ? [*Drawing their swords*]

VAL What will you do, sirs ? put up your weapons

SEC SUIT Nay, they're not so easily drawn, that I must tell you, mine has not been out this three years, marry, in your cause, widow, 'twould not be long a-drawing Abused ! by whom, widow ?

VAL Nay, by a beggar

SEC SUIT A beggar ? I'll have him whipt then, and sent to the House of Correction

VAL Ricardo, sir

SEC SUIT Ricardo ? nay, by th mass, he's a gentleman-beggar, he'll be hanged before he be whipt Why, you'll give me leave to clap him up, I hope ?

VAL 'Tis too good for him, that's the thing he'd have,

He would be clapt up, whether I would or no, methinks,

Plac'd two of his companions privately,

Unknown to me, on purpose to entrap me

In my kind answers, and at last stole from me

That which I fear will put me to some trouble,

A kind of verbal courtesy, which his witnesses

And he, forsooth, call by the name of contract

FIRST SUIT O politic villain !

VAL But I'm resolv'd, gentlemen,

If the whole power of my estate can cast him,

He never shall obtain me

SEC SUIT. Hold you there, widow,

Well fare your heart for that, i'faith

FIRST SUIT Stay, stay, stay,  
You broke no gold between you ?

VAL We broke nothing, sir

FIRST SUIT Nor drunk to one another ?

VAL Not a drop, sir

FIRST SUIT You're sure of this you speak ?

VAL Most certain, sir

FIRST SUIT Be of good comfort, wench I'll un-  
dertake then,

At mine own charge, to overthrow him for thee

VAL O, do but that, sir, and you bind me to you !

Here shall I try your goodness I'm but a woman,

And, alas, ignorant in law businesses

I'll bear the charge most willingly

FIRST SUIT Not a penny,

Thy love will reward me

VAL And where love must be,

It is all but one purse, now I think on't

FIRST SUIT All comes to one, sweet widow

SEC SUIT Are you so forward ? *[Aside]*

FIRST SUIT I know his mates, Attilio and Fran-  
cisco,

I'll get out process, and attach 'em all

We'll begin first with them

VAL I like that strangely

FIRST SUIT. I have a daughter run away, I thank  
her,

I'll be a scourge to all youth for her sake

Some of 'em has got her up

VAL Your daughter ? what, sir, Martia ?

FIRST SUIT Ay, a shake wed her !

I would have married her to a wealthy gentleman,

No older than myself, she was like to be shrewdly  
hurt, widow

VAL It was too happy for her

FIRST SUIT I'm of thy mind  
Farewell, sweet widow, I'll about this straight,  
I'll have 'em all three put into one writ,  
And so save chaiges

VAL How I love your providence!

[Exit First Sutor]

SEC SUIT Is my nose bor'd? I'll cross ye both  
for this,  
Although it cost me as much o' th' other side  
I have enough, and I will have my humour  
I may get out of her what may undo her too

[Aside]

Hark you, sweet widow, you must now take heed  
You be of a sure ground, he'll o'erthrow you else

VAL Marry, fair hope forbid!

SEC SUIT That will he marry, le' me see, le' me  
see,

Pray how far past it 'tween you and Ricardo?

VAL Farther, sir,

Than I would now it had, but I hope well yet

SEC SUIT Pray let me hear't, I've a shrewd  
guess o' th' law

VAL Faith, sir, I rashly gave my hand and faith  
To marry none but him

SEC SUIT Indeed!

VAL Ay, trust me, sir.

SEC SUIT I'm very glad on't, I'm another wit-  
ness,  
And he shall have you now

VAL What said you, sir?

SEC SUIT He shall not want money in an honest  
cause, widow,

I know I've enough, and I will have my humour

VAL Are all the world betrayers?

SEC SUIT Pish, pish, widow!

You've borne me in hand<sup>m</sup> this three months, and  
now fobb'd me

I've known the time when I could please a woman  
I'll not be laugh'd at now, when I'm crost, I'm a  
tiger

I have enough, and I will have my humour

VAL This only shews your malice to me, sir,  
The world knows you ha' small reason to help him,  
So much in your debt already

SEC SUIT Therefore I do't,  
I have no way but that to help myself,  
Though I lose you, I will not lose all, widow,  
He marrying you, as I will follow't for him,  
I'll make you pay his debts, or lie without him

VAL I look'd for this from you

SEC SUIT I ha' not deceiv'd you then

[Exit VALERIA

Fret, vex, and chafe, I'm obstinate where I take  
I'll seek him out, and cheer him up against her  
I ha' no charge at all, no child of mine own,  
But two I got once of a scouring-woman,  
And they're both well provided for, they're i' th'  
hospital

I have ten thousand pound to bury me,  
And I will have my humour.

[Exit

## SCENE II

*A Street*

*Enter FRANCISCO*

FRAN A man must have a time to serve his pleasure,

<sup>m</sup> borne me in hand] i e kept me in expectation

As well as his dear friend I'm forc'd to steal from  
'em,

To get this night of sport for mine own use  
What says her amiable, witty letter here ?

[*Reads letter*

'*Twixt nine and ten*,—now 'tis 'twixt six and seven,  
As fit as can be, he that follows lechery  
Leaves all at six and seven, and so do I, methinks  
Sun sets at eight, it's 'bove an hour high yet,  
Some fifteen mile have I before I reach her,  
But I've an excellent horse, and a good gallop  
Helps man as much as a provoking banquet

*Enter First Suitor and Officers*

FIRST SUIT Here's one of 'em, begin with him  
first, officers

FIRST OFF By virtue of this writ we attach your  
body, sir. [*Officers seize FRANCISCO*

FRAN My body? 'life, for what?

FIRST SUIT Hold him fast, officers

FIRST OFF The least of us can do't, now his  
sword's off, sir,

We have a trick of hanging upon gentlemen,  
We never lose a man

FRAN O treacherous fortune!—

Why, what's the cause?

FIRST SUIT The widow's business, sir  
I hope you know me?

FRAN For a busy coxcomb,  
This fifteen year, I take it

FIRST SUIT O, you're mad, sir,  
Simple though you make me, I stand for the widow

FRAN She's simply stood for then what's this  
to me, sir,

Or she, or you, or any of these flesh-hooks?

FIRST SUIT You're like to find good bail before  
you leave us,  
Or he till the suit's tried

FRAN O my love's misery!

FIRST SUIT I'm put in trust to follow't, and I'll  
do't  
With all severity, build upon that, sir

*Enter RICARDO and ATTILIO*

FRAN How I could<sup>m</sup> curse myself!

RIC Look, here's Francisco  
Will you believe me, now you see his qualities?

ATT 'Tis strange to me

RIC I tell you 'tis his fashion,  
He never stole away in's life from me,  
But still I found him in such scurvy company —  
A pox on thee, Francisco! wilt never leave  
Thy old tricks? are these lousy companions for  
thee?

FRAN Pish, pish, pish!

FIRST SUIT Here they be all three now, 'pre-  
hend 'em, officers

*[Officers seize RICARDO and ATTILIO]*

RIC What's this?

FRAN I gave you warning enough to make away,  
'm in for the widow's business, so are you now

RIC What, all three in a noose? this is like a  
widow's business indeed.

FIRST SUIT Sh'as catch'd you, gentlemen, as you  
catch'd her

The widow means now to begin with you, sir

RIC I thank her heartily, sh'as taught me wit,  
or had I been any but an ass, I should ha' begun  
with her indeed. By this light, the widow's a  
otable housewife! she bestirs herself I have a

<sup>m</sup> could] Old ed "would."

greater mind to her now than e'er I had I cannot go to prison for one I love better, I protest, that's one good comfort —

And what are you, I pray, sir, for a coxcomb?<sup>n</sup>

FIRST SUIT It seems you know me by your anger, sir

RIC I've a near guess at you, sir

FIRST SUIT Guess what you please, sir,  
I'm he ordain'd to trounce you, and, indeed,  
I am the man must carry her

RIC Ay, to me,

But I'll swear she's a beast, and<sup>o</sup> she carry thee

FIRST SUIT Come, where's your bail, sir?<sup>?</sup> quickly,  
or away

RIC Sir, I'm held wrongfully, my bail's taken  
already

FIRST SUIT Where is't, sir, where?

RIC Here they be both Pox on you, they were taken before I'd need of 'em And<sup>o</sup> you be honest officers, let's bail one another, for, by this hand, I do not know who will else —

*Enter Second Suitor*

'Ods light, is he come too? I'm in for midnight then, I shall never find the way out again my debts, my debts! I'm like to die i' th' Hole<sup>p</sup> now

FIRST SUIT We have him fast, old signor, and his consorts,

Now you may lay action on action on him

SEC SUIT That may I, sir, i'faith

FIRST SUIT And I'd not spare him, sir

SEC SUIT Know you me, officers?

<sup>n</sup> *what are you . for a coxcomb*] i e what coxcomb are you? compare vol 11 p 421, and note

<sup>o</sup> *and*] i e if

<sup>p</sup> *i' th' Hole*] See note, vol 1 p 392

FIRST OFF Your bounteous worship, sir

RIC I know the rascal so well, I dare not look upon him

SEC SUIT Upon my worth, deliver me that gentleman

FRAN Which gentleman ?

SEC SUIT Not you, sir, you're too hasty,  
No, nor you neither, sir, pray, stay your time

RIC There's all but I now, and I dare not think he means me

SEC SUIT Deliver me Ricardo

RIC O, sure he lies,

Or else I do not hear well

FIRST OFF Signor Ricardo ——

RIC Well, what's the matter ?

FIRST OFF You may go, who lets you ?<sup>a</sup>  
It is his worship's pleasure, sir, to bail you

RIC Bail me ?

SEC SUIT Ay will I, sir Look in my face, man,  
Thou'st a good cause, thou'lt pay me when thou'rt able ?

RIC Ay, every penny, as I'm a gentleman

SEC. SUIT No matter if thou dost not, then I'll make thee,

And that's as good at all times

FIRST SUIT But, I pray, sir,—  
You go against the hair there<sup>r</sup>

SEC SUIT Against the widow you mean, sir,  
Why, 'tis my purpose truly, and 'gainst you too  
I saw your politic combination,  
I was thrust out between you Here stands one  
Shall do as much for you, and he stands rightest,  
His cause is strong and fair, nor shall he want

<sup>a</sup> *You may go, who lets you*] Given in old ed. to Ricardo lets, i e hinders

<sup>r</sup> *against the hair*] See note, vol. 1. p. 163



Money, or means, or friends, but he shall have her  
I have enough, and I will have my humour

FIRST SUIT Hang thee ! I have a purse as good  
as thine

RIC I think they're much alike, they're rich  
knaves both — [Aside

Heart, and<sup>t</sup> I take you railing at my patron, sir,  
I'll cramp your joints !

SEC SUIT Let him alone, sweet honey ,  
I thank thee for thy love though •

RIC This is wonderful !

FRAN O Ricardo,  
'Tis seven struck in my pocket ! I lose time now

RIC What say'st, Francisco ?

FRAN I ha' mighty business,  
That I ne'er thought on , get me bail'd, I'm spoilt  
else

RIC Why, you know, 'tis such a strange miracu-  
lous courtesy,  
I dare not be too forward to ask more of him,  
For fear he repent this, and turn me in again

FRAN. Do somewhat, and<sup>t</sup> you love me !

RIC I'll make trial, faith.—  
May't please you, sir,—'life, if I should spoil all  
now !

SEC SUIT What say'st, Ricardo ?

RIC Only a thing by th' way, sir ,  
Use your own pleasure

SEC SUIT That I like well from thee

RIC. 'Twere good, and<sup>t</sup> those two gentlemen were  
bail'd too ,

They're both my witnesses

SEC SUIT They're well, they're well  
And<sup>t</sup> they were bail'd, we know not where to find  
'em

<sup>t</sup> and] i e if

Let 'em go to prison, they'll be forthcoming the better

I have enough, and I will have my humour

RIC I knew there was no more good to be done upon him

'Tis well I've this, heaven knows I never look'd for't

FRAN What plaguy luck had I to be ensnar'd thus!

FIRST OFF O, patience!

FRAN Pox o' your comfortable ignorance!

*Enter BRANDINO and MARTINO*

BRAN Martino, we ride slow

MAR But we ride sure, sir,

Your hasty riders often come short home, master

BRAN Bless this fair company!

FRAN Here he's again too,

I am both sham'd and cross'd

BRAN Seest thou who's yonder, Martino?

MAR We ride slow, I'll be sworn now, master

BRAN How now, Francisco, art thou got before me?

FRAN Yes, thank my fortune, I am got before you

BRAN What, no, in hold?

RIC Ay, o' my troth, poor gentleman!

Your worship, sir, may do a good deed to bail him

BRAN Why do not you do't then?

MAR La, you, sir, now, my master has that honesty,

He's loath to take a good deed from you, sir

RIC I'll tell you why, I cannot, else I would, sir

FRAN Luck, I beseech thee!

If he should be wrought to bail me now, to go to

His wife, 'twere happiness beyond expression

[*Aside*]

BRAN A matter but of controversy ?

RIC That's all, trust me, sir

BRAN Francisco shall ne'er lie for't, he's my friend,

And I will bail him

MAR He's your secret friend, master ,  
Think upon that

BRAN Give him his liberty, officers ,  
Upon my peril, he shall be forthcoming

FRAN How I am bound to you !

FIRST SUIT Know you whom you cross, sir ?

'Tis at your sister's suit, be well advis'd, sir

BRAN How, at my sister's suit ? take him again  
then

FRAN Why, sir, do you refuse me ?

BRAN I'll not hear thee

RIC This is unkindly done, sir

FIRST SUIT 'Tis wisely done, sir

SEC SUIT Well shot, foul malice !

FIRST SUIT Flattery stinks worse, sir

RIC You'll ne'er leave till I make you stink as  
bad, sir

FRAN O Martino, have I this for my late kindness ?

MAR Alas, poor gentleman, dost complain to me ?  
Thou shalt not fare the worse for't —Hark you,  
master,

Your sister's suit, said you ?

BRAN Ay, sir, my wife's sister.

MAR And shall that daunt you, master ? think  
again

Why, were't your mother's suit,—your mother's  
suit,

Mark what I say,—the dearest suit of all suits,  
You're bound in conscience, sir, to bail this gentleman

BRAN Yea, am I so? how prov'st thou that,  
Martino?

MAR Have you forgot so soon what he did  
lately?

Has he not tried your wife to your hand, master,  
To cut the throat of slander and suspicion?  
And can you do too much for such a man?  
Shall it be said, I serve an ingrateful master?

BRAN Never, Martino, I will bail him now,  
And<sup>a</sup> 'twere at my wife's suit

FRAN 'Tis like to be so [Aside

MAR And I his friend, to follow your example,  
master

FRAN Precious Martino!

FIRST SUIT You've done wondrous well, sir,  
Your sister shall give you thanks.

RIC This makes him mad, sir

SEC SUIT. We'll follow't now to th' proof

FIRST SUIT Follow your humour out,  
The widow shall find friends

SEC SUIT And so shall he, sir,  
Money and means

RIC Hear you me that, old huddle!

SEC. SUIT Mind him not, follow me, and I'll  
supply thee,

[*Exeunt First Suitor and Officers*

Thou shalt give all thy lawyers double fees  
I've buried money enough to bury me,  
And I will have my humour.

[*Exit with RICARDO and ATTILIO.*

BRAN Fare thee well once again, my dear Fran-  
cisco,

I prithee, use my house

FRAN It is my purpose, sir.

<sup>a</sup> And] i e if

BRAN Nay, you must do't then, though I'm old,  
I'm free [Exit

MAR And when you want a warrant, come to me  
[Exit

FRAN That will be shortly now, within this few  
hours

This fell out strangely happy Now to horse,  
I shall be nighted but an hour or two  
Never breaks square in love, he comes in time  
That comes at all, absence is all love's crime  
[Exit

### ACT III SCENE I

#### *The Country*

*Enter OCCULTO, SILVIO, STRATIO, FIDUCIO, and other  
Thieves*

OCC Come, come, let's watch th' event on yonder  
hill,

If he need help, we can relieve him suddenly

SIL Ay, and with safety too, the hill being  
watch'd, sir

OCC Have you the blue coats<sup>v</sup> and the beards?

SIL They're here, sir

OCC Come, come away, then, a fine cock-shoot<sup>w</sup>  
evening [Exeunt

*Enter LATROCINIO, and MARTIA disguised as a man*

LAT [*sings*] *Kuck before, and kuck behind, &c*

<sup>v</sup> *blue coats*] In which they were to disguise themselves as servants see note, p 146

<sup>w</sup> *cock-shoot*] Properly, *cock-shut*—was a large net, suspended between two poles, employed to catch, or *shut* in, woodcocks, and used chiefly in the twilight—hence *cock-shut* came to signify twilight (See Gifford's note on B Jonson's *Works*, vol vi p 473) Perhaps "*a fine cock-shoot evening*" means here—a fine evening for taking our game

MARTIA Troth, you're the merriest and delight-  
full'st company, sir,

That ever traveller was blest withal,  
I praise my fortune that I overtook you, sir

LAT Pish, I've a hundred of 'em

MARTIA And believe me, sir,  
I'm infinitely taken with such things

LAT I see there's music in you, you kept time,  
methought,

Pretty and handsomely with your little hand there

MARTIA It only shews desire, but, troth, no skill,  
sir

LAT Well, while our horses walk down yonder  
hill, sir,

I'll have another for you

MARTIA It rids way pleasantly

LAT Le' me see now—one confounds another,  
sir —

You've heard this certainly, *Come, my darnty doxies?*

MARTIA O, that is all the country over, sir!

There's scarce a gentlewoman but has that prick'd

LAT, Well, here comes one I'm sure you never  
heard, then

[Sings

*I keep my horse, I keep my whore,  
I take no rents, yet am not poor,  
I traverse all the land about,  
And yet was born to never a foot,  
With partridge plump, with woodcock fine,  
I do at midnight often dine,  
And if my whore be not in case,  
My hostess' daughter has her place  
The maids sit up and watch their turns,  
If I stay long, the tapster mourns,  
The cookmaid has no mind to sin,  
Though tempted by the chamberlin \**

\* chamberlin] So written for the sake of the rhyme

*But when I knock, O how they bustle !  
The ostler yawns, the geldings jostle,  
If maid but sleep, O how they curse her !  
And all this comes of, Deliver your purse, sir !*

MARTIA How, sir ?

LAT Few words quickly, come, deliver your purse, sir !

MARTIA You're not that kind of gentleman, I hope, sir,

To sing me out of my money ?

LAT 'Tis most fit

Art should be rewarded you must pay your music, sir,

Where'er you come

MARTIA But not at your own carving

LAT Nor am I common in't come, come, your purse, sir !

MARTIA Say it should prove th' undoing of a gentleman ?

LAT Why, sir, do you look for more conscience in us than in usurers ? young gentleman, you've small reason for that, i'faith

MARTIA There 'tis, and all I have [*gives purse*], and, so truth comfort me,

All I know where to have !

LAT Sir, that's not written

In my belief yet, search—'tis a fine evening, Your horse can take no harm—I must have more, sir

MARTIA May my hopes perish, if you have not all, sir !

And more, I know, than your compassionate charity Would keep from me, if you but felt my wants

LAT Search, and that speedily if I take you in hand,

You'll find me rough, methinks men should be rul'd, When they're so kindly spoke to fie upon't !

MARTIA Good fortune and my wit assist me then!  
A thing I took in haste, and never thought on't

[*Aside.*

Look, sir, I've search'd, here's all that I can find,

[*Presents a pistol*

And you're so covetous, you'll have all, you say,  
And I'm content you shall, being kindly spoke to

LAT A pox o' that young devil of a handful long,  
That has fray'd many a tall thief from a rich purchase!<sup>1</sup>

MARTIA This and my money, sir, keep<sup>2</sup> company,  
Where one goes, th' other must, assure your soul  
They vow'd never to part

LAT Hold, I beseech you, sir!

MARTIA You rob a prisoner's box, and<sup>a</sup> you rob  
me, sir

LAT There 'tis again [*Returns purse*

MARTIA I knew 'twould never prosper with you,  
Fie, rob a younger brother? O, take heed, sir!

'Tis against nature that perhaps your father  
Was one, sir, or your uncle, it should seem so,  
By the small means was left you, and less manners  
Go, keep you still before me, and, do you hear me?  
To pass away the time to the next town,

I charge you, sir, sing all your songs for nothing

LAT. O horrible punishment! [*A song.*<sup>b</sup>

*Re-enter STRATIO, disguised as a servant*

STRA. Honest gentleman ——

MARTIA How now, what art thou?

<sup>1</sup> purchase] See note, p. 199

<sup>2</sup> keep] Old ed "keeps."

<sup>a</sup> and] i e if

<sup>b</sup> A song] The songs are frequently omitted in the printed copies of our early dramas, but the present direction seems to mean, that the actor who played Latrocinio was to sing a few words of any song he might choose.



STRA Stand you in need of help?  
I made all haste I could, my master charg'd me,  
A knight of worship, he saw you first assaulted  
From top of yonder hill

MARTIA Thanks, honest friend

LAT I taste this trick already [*Aside, and exit*]

STRA Look, he's gone, sir,  
Shall he be stopt? what is he?

MARTIA Let him go, sir,  
He can rejoice in nothing, that's the comfort

STRA You have your purse still then?

MARTIA Ay, thanks fair fortune  
And this grim handful!

STRA We were all so 'fraid o' you,  
How my good lady cried, O help the gentleman!  
'Tis a good woman that But you're too mild, sir,  
You should ha' mark'd him for a villain, faith,  
Before h'ad gone, having so sound a means too

MARTIA Why, there's the jest, man, he had once  
my purse

STRA O villain! would you let him 'scape un-  
massacred?

MARTIA Nay, hear me, sir, I made him yield it  
straight again,  
And, so hope bless me, with an uncharg'd pistol

STRA Troth, I should laugh at that.

MARTIA It was discharg'd, sir,  
Before I meddled with't

STRA I'm glad to hear't [*Seizes her,*

MARTIA Why, how now? what's your will?

STRA Ho, Latrocínio,  
Occulto, Silvio!

*Re-enter LATROCINIO, OCCULTO, SILVIO, FIDUCIO,  
and other Thieves*

LAT What, are you caught, sir?

STRA The pistol cannot speak

LAT He was too young,

I ever thought he could not, yet I fear'd him

MARTIA You've found out ways too merciless to  
betray,

Under the veil of friendship and of charity

LAT Away, sirs, bear him in to th' next copse,  
and strip him

STRA Brandino's copse, the justice?

LAT Best of all, sir, a man of law, a spider lies  
unsuspected in the corner of a buckram-bag, man

MARTIA What seek you, sirs? take all, and use  
no cruelty

LAT You shall have songs enough

*Song by LATROCINIO and the other Thieves*

*How round the world goes, and every thing that's in it'*

*The tides of gold and silver ebb and flow in a minute*

*From the usurer to his sons there[']s a current swiftly  
runs,*

*From the sons to queans in chief, from the gallant to  
the thief,*

*From the thief unto his host, from the host to husband-  
men,*

*From the country to the court, and so it comes to us  
agen<sup>b</sup>*

*How round the world goes, and every thing that's in it'*

*The tides of gold and silver ebb and flow in a minute*

*[Exeunt*

## SCENE II

*Before BRANDINO's House*

*Enter PHILIPPA and VIOLETTA above, at a window*

PHIL What time of night is't?

<sup>b</sup> *agen*] See note, p 182

VIO Time of night do you call't ?  
It is so late, 'tis almost early, mistress

PHIL Fie on him ! there's no looking for him then ,

Why, sure this gentleman apprehends me not

VIO 'Tis happy then you're rid of such a fool, mistress

PHIL Nay, sure, wench, if he find me not out in this,

Which were a beaten path to any wise man,  
I'll never trust him with my reputation ,  
Therefore I made this trial of his wit  
If he cannot conceive what's good for himself,  
He will worse understand what's good for me

VIO But suppose, mistress, as it may be likely,  
He never saw your letter ?

PHIL How thou pliest me  
With suppositions ! why, I tell thee, wench,  
'Tis equally as impossible for my husband  
To keep it from him as to be young again,  
Or as his first wife knew him, which he brags on,  
For bearing children by him

VIO. There's no remedy then ,  
I must conclude Francisco is an ass

PHIL I would my letter, wench, were here again !  
I'd know him wiser ere I sent him one,  
And travel some five year first

VIO So h'ad need, methinks, 4  
To understand the words , methinks the words  
Themselves should make him do't, had he but the  
perceivance<sup>b</sup>

Of a cock-sparrow, that will come at Philip,<sup>c</sup>

<sup>b</sup> *perceivance*] Or as the word is usually found, *perceivance*  
—<sup>1</sup> *e* power of perceiving Old ed "perseverance"

<sup>c</sup> *at Philip*] <sup>1</sup> *e* when one calls to it *Philip*—a familiar name for a sparrow

And can nor write nor read, poor fool' this con-  
comb

He can do both, and your name's but Philippa,  
And yet to see, if he can come when's call'd<sup>1</sup>

PHIL He never shall be call'd again for me,  
sirrah<sup>d</sup>

Well, as hard as the world goes, we'll have a song,  
wench,

We'll not sit up for nothing

VIO That's poor comfort though

PHIL Better than any's brought, for aught I see  
yet

So set to your lute [They sing

PHIL *If in this question I propound to thee  
Be any, any choice,  
Let me have thy voice*

VIO *You shall most free*

PHIL *Which hadst thou rather be,  
If thou might choose thy life,  
A fool's, a fool's mistress,  
Or an old man's wife?*

VIO *The choice is hard, I know not which is best,  
One ill you're bound to, and I think that's  
least*

PHIL *But being not bound, my dearest sweet,  
I could shake off the other*

VIO *Then as you lose your sport by one,  
You lose your name by t other*

PHIL. *You counsel well, but love refuses  
What good counsel often chooses*

[Exeunt above

*Enter MARTIA in a shirt*

MARTIA I ha' got myself unbound yet, merciless  
villains,

<sup>d</sup> *sirrah*] See note, p 44

I never felt such hardness since life dwelt in me,  
 'Tis for my sins That light in yonder window,  
 That was my only comfort in the woods,  
 Which oft the trembling of a leaf would lose me,  
 Has brought me thus far, yet I cannot hope  
 For succour in this plight, the world's so pitiless,  
 And every one will fear or doubt me now  
 To knock will be too bold, I'll to the gate,  
 And listen if I can hear any stirring

*Enter FRANCISCO*

FRAN Was ever man so cross'd? no, 'tis but  
 sweat, sure,  
 Or the dew dropping from the leaves above me,  
 I thought 't had bled again These wenching  
 businesses  
 Are strange unlucky things and fatal fooleries,  
 No mar'l<sup>e</sup> so many gallants die ere thirty,  
 'Tis able to vex out a man's heart in five year,  
 The crosses that belong to't first, arrested,  
 That set me back two mangy hours at least,  
 Yet that's a thing my heat could have forgiven,  
 Because arresting, in what kind soever,  
 Is a most gentleman-like affliction,  
 But here, within a mile o' th' town, forsooth,  
 And two mile off this place, when a man's oath  
 Might ha' been taken for his own security,  
 And his thoughts brisk and set upon the business,  
 To light upon a roguy flight of thieves!  
 Pox on 'em, here's the length of one of their  
 whittles<sup>f</sup>  
 But one of my dear rascals I pursu'd so,  
 The gaol has him, and he shall bring out's fellows

<sup>e</sup> *mar'l*] i e marvel

<sup>f</sup> *whittles*] i e knives Old ed "whistles," a reading  
 which did not startle preceding editors

Had ever young man's love such crooked fortune?  
 I'm glad I'm so near yet, the surgeon bade me too  
 Have a great care, I shall ne'er think of that now

MARIA One of the thieves come back again?

I'll stand close,

He dares not wrong me now, so near the house,  
 And call in vain 'tis, till I see him offer't

FRAN 'Life, what should that be? a prodigious<sup>s</sup>  
 thing

Stands just as I should enter, in that shape too  
 Which always appears terrible  
 Whate'er it be, it is made strong against me  
 By my ill purpose, for 'tis man's own sin  
 That puts on armour upon all his evils,  
 And gives them strength to strike him Were it less  
 Than what it is, my guilt would make it serve  
 A wicked man's own shadow has distracted him  
 Were this a business now to save an honour,  
 As 'tis to spoil one, I would pass this then,  
 Stuck all hell's horrors i' thee now I dare not.  
 Why may't not be the spirit of my father,  
 That lov'd this man so well, whom I make haste  
 Now to abuse? and I've been cross'd about it  
 Most fearfully hitherto, if I well think on't;  
 Scap'd death but lately too, nay, most miraculously  
 And what does fond<sup>h</sup> man venture all these ills for,  
 That may so sweetly rest in honest peace?  
 For that which being obtain'd, is as he was  
 To his own sense, but remov'd nearer still  
 To death eternal What delight has man  
 Now at this present for his pleasant sin  
 Of yesterday's committing? 'las, 'tis vanish'd,  
 And nothing but the sting remains within him!

<sup>s</sup> *prodigious*] See note, p. 5

<sup>h</sup> *fond*] i. e. foolish

The kind man bail'd me too, I will not do't now,  
 And<sup>1</sup> 'twere but only that How blest were man,  
 Might he but have his end appear still to him,  
 That he might read his actions i' th' event '  
 'Twould make him write true, though he never  
 meant

Whose check soe'er thou art, father's, or friend's,  
 Or enemy's, I thank thee, peace requite thee '  
 Light, and the lighter mistress, both farewell '  
 He keeps his promise best that breaks with hell

[*Exit*

MARTIA He's gone to call the rest, and makes  
 all speed,

I'll knock, whate'er befalls, to please my fears,  
 For no compassion can be less than theirs

[*Knocks at the door*

*Re-enter PHILIPPA and VIOLETTA above*

PHIL He's come, he's come !—O, are you come  
 at last, sir ?

Make little noise —Away, he'll knock again else

[*Exit above with VIOLETTA*

MARTIA. I should have been at Istria, by day-  
 break too,  
 Near to Valeria's house, the wealthy widow's,  
 There waits one purposely to do me good  
 What will become of me ?

*Enter VIOLETTA*

VIO O, you are a sweet gallant ! this your hour ?  
 Give me your hand, come, come, sir, follow me,  
 I'll bring you to light presently softly, softly, sir  
 [*Exeunt*

<sup>1</sup> *And*] i e if

## SCENE III

*A Room in BRANDINO's House**Enter PHILIPPA*

PHIL. I should ha' given him up to all my thoughts  
 The dullest young man, if he had not found it,  
 So short of apprehension and so worthless,  
 He were not fit for woman's fellowship,  
 I've been at cost too for a banquet for him  
 Why, 'twould ha' kill'd my heart, and most especially  
 To think that man should ha' no more conceit,<sup>1</sup>  
 I should ha' thought the worse on's wit for ever,  
 And blam'd mine own for too much forwardness

*Enter VIOLETTA*

VIO O mistress, mistress!

PHIL How now, what's the news?

VIO O, I was out of my wits for a minute and a half!

PHIL Hah!

VIO They are scarce settled yet, mistress.

PHIL What's the matter?

VIO Do you ask that seriously?<sup>2</sup>  
 Did you not hear me squeak?PHIL How? sure thou art  
 Out of thy wits indeedVIO O, I'm well now,  
 To what I was, mistress

PHIL Why, where's the gentleman?

VIO The gentleman's forthcoming, and a lovely  
 one,  
 But not Francisco<sup>1</sup> *conceit*] i. e. quickness of apprehension<sup>2</sup> *ask that seriously*] Thus improved in Dodsley's *Old Plays*,  
 and Weber's *B and F*, "ask me that question seriously!"



PHIL What say'st? not Francisco?

VIO Pish, he's a coxcomb! think not on him,  
mistress

PHIL What's all this?

VIO I've often heard you say, ye'd rather have  
A wise man in his shirt than a fool feather'd,  
And now fortune has sent you one, a sweet young  
gentleman,

Robb'd even to nothing, but what first he brought  
with him

The slaves had stript him to the very shirt, mis-  
tress,

I think it was a shirt, I know not well,  
For gallants wear both<sup>j</sup> now-a-days

PHIL This is strange

VIO But for a face, a hand, and as much skin  
As I durst look upon, he's a most sweet one,  
Francisco is a child of Egypt<sup>k</sup> to him  
I could not but, in pity to th' poor gentleman,  
Fetch him down one of my old master's suits

PHIL 'Twas charitably done

VIO You'd say, mistress, if you had seen him  
as I did Sweet youth! I'll be sworn, mistress,  
he's the loveliest, properest young gentleman, and  
so you'll say yourself, if my master's clothes do not  
spoil him, that's all the fear now, I would 't had  
been your luck to have seen him without 'em, but  
for scaring on you

PHIL Go, prithee, fetch him in, whom thou com-  
mend'st so

[Exit VIOLETTA

Since fortune sends him, surely we'll make much on  
him,

And better he deserves our love and welcome

<sup>j</sup> both] i. e. shirts and smocks see our author's *More Dis-  
semblers besides Women*, act 1 sc. 4

<sup>k</sup> child of Egypt] i. e. gipsy

Than the respectless fellow 'twas prepar'd for  
 Yet if he please mine eye never so happily,  
 I will have trial of his wit and faith  
 Before I make him partner with my honour  
 'Twas just Francisco's case, and he deceiv'd me,  
 I'll take more heed o' th' next for't perhaps now,  
 To furnish his distress, he will appear  
 Full of fair, promising courtship, but I'll prove him  
 then

For a next meeting, when he needs me not,  
 And see what he performs then when the storm  
 Of his so rude misfortunes is blown over,  
 And he himself again A distrest man's flatteries  
 Are like vows made in drink, or bonds in prison,  
 There's poor assurance in 'em when he's from me,  
 And in's own power, then I shall see his love.  
 'Mass, here he comes

*Enter MARTIA in BRANDINO's clothes, and  
 VIOLETTA*

MARTIA Never was star-cross'd gentleman  
 More happy in a courteous virgin's love  
 Than I in yours

VIO I'm sorry they're no better for you,  
 I wish'd 'em handsomer and more in fashion,  
 But truly, sir, our house affords it not  
 There is a suit of our clerk's hangs i' th' garret,  
 But that's far worse than this, if I may judge  
 With modesty of men's matters

MARTIA I deserve not this,  
 Dear and kind gentlewoman. Is yond your mis-  
 tress?

PHIL Why, trust me, here's my husband young  
 again!—

It is no sin to welcome you, sweet gentleman

MARTIA. I am so much indebted, courteous lady,

To the unmatched charity of your house,  
My thanks are such poor things they would but  
shame me

PHIL Beshrew thy heart for bringing o' him! I  
fear me

I have found wit enough already in him  
If I could truly but resolve<sup>1</sup> myself  
My husband was thus handsome at nineteen,  
Troth, I should think the better of him at fourscore  
now

VIO Nay, mistress, what would he be, were he  
in fashion—

A hempen curse on those that put him out on't!—  
That now appears so handsome and so comely  
In clothes able to make a man an unbeliever,  
And good for nothing but for shift, or so,  
If a man chance to fall i' th' ditch with better?  
This is the best that ever I mark'd in 'em,—  
A man may make him ready<sup>m</sup> in such clothes  
Without a candle

PHIL Ay, for shame of himself, wench

VIO My master does it oft in winter mornings,  
And never sees himself till he be ready

PHIL No, nor then neither, as he should do,  
wench—

I'm sorry, gentle sir, we cannot shew you

A courtesy in all points answerable

To your undoubted worth your name, I crave, sir

MARTIA Ansaldo, lady

PHIL 'Tis a noble name, sir

MARTIA The most unfortunate now!

VIO So do I think truly,  
As long as that suit's on

<sup>1</sup> resolve] i e satisfy, convince

<sup>m</sup> make him ready] i e dress himself compare p 35

PHIL The most unfitting  
And unprovided'st, sir, of all our courtesies,  
I do presume is that you've pass'd already,  
Your pardon but for that, and we're encourag'd

MARTIA My faithful service, lady

PHIL Please you, sir, to taste the next,  
A poor slight banquet, for sure I think you were  
Unluckily prevented of your supper, sir

MARTIA My fortune makes me more than amends,  
lady,

In your sweet kindness, which so nobly shewn to  
me,

It makes me bold to speak my occasions to you  
I am this morning, that with clearness now  
So cheerfully hastens me, to meet a friend  
Upon my state's establishing, and the place  
Ten mile from hence O, I am forc'd unwillingly  
To crave your leave for't, which done, I return  
In service plentiful

PHIL Is't so important?

MARTIA If I should fail, as much as my undoing

PHIL I think too well of you, t' undo you, sir,  
Upon this small acquaintance

MARTIA. My great happiness!

PHIL But when should I be sure of you here  
again, sir?

MARTIA As fast as speed can possibly return me

PHIL. You will not fail?

MARTIA May never wish go well with me then!

PHIL There's to bear charges, sir [*Gives purse*

MARTIA Courtesy dwells in you

I brought my horse up with me from the woods,  
That's all the good they left me, 'gainst their wills  
too

May your kind breast never want comfort, lady,  
But still supplied as liberally as you give!

PHIL Farewell, sir, and be faithful

MARTIA Time shall prove me [Exit

PHIL In my opinion, now, this young man's  
likeliest

To keep his word, he's modest, wise, and courteous,  
He has the language of an honest soul in him,  
A woman's reputation may lie safe there,  
I'm much deceiv'd else, has a faithful eye,  
If it be well observ'd

VIO Good speed be with thee, sir! —

He puts him to't, i'faith [Looking out

PHIL Violetta

VIO Mistress?

PHIL Alas, what have we done, wench?

VIO What's the matter, mistress?

PHIL Run, run, call him again, he must stay,  
tell him,

Though it be upon's undoing, we're undone else,  
Your master's clothes, they're known the country  
over

VIO Now, by this light, that's true, and well  
remember'd,

But there's no calling of him, he's out of sight now

PHIL O, what will people think?

VIO What can they think, mistress?

The gentleman has the worst on't were I he now,  
I'd make this ten mile forty mile about,

Before I'd ride through any market-town with 'em

PHIL. Will he be careful, think'st?

VIO My life for yours, mistress

PHIL I shall long mightily to see him agen<sup>n</sup>

VIO And so shall I, I shall ne'er laugh till then  
[Exeunt

<sup>n</sup> *agen*] See note, p 182

## ACT IV SCENE I

*Near VALERIA's House*

*Enter RICARDO and Second Suitor on one side, and  
VALERIA and First Suitor on the other*

RIC It goes well hitherto, my sweet protector

SEC. SUIT Ay, and shall still to th' end, to th'  
end, my honey

Wherefore have I enough, but to have't go well, sir?

FIRST SUIT My whole state on't, thou over-  
throw'st him, widow

VAL I hope well still, sir

FIRST SUIT Hope? be certain, wench

I make no question now but thou art mine,

As sure as if I had thee in thy night-gear

VAL Byrlady,<sup>o</sup> that I doubt, sir

FIRST SUIT O, 'tis clear, wench,

By one thing that I mark'd

VAL What's that, good, sweet sir?

FIRST SUIT A thing that never fail'd me

VAL Good sir, what?

FIRST SUIT I heard our counsellor speak a word  
of comfort,

*Invita voluntate*, ha, that's he, wench,

The word of words, the precious chief, i'faith!

VAL *Invita voluntate*, what's the meaning, sir?

FIRST SUIT Nay, there I leave you, but assure  
you thus much,

I never heard him speak that word i' my life,

But the cause went on's side, that I mark'd ever

SEC. SUIT. Do, do, and spare not thou wouldst  
talk with her?

<sup>o</sup> *Byrlady*] See note, p. 9

RIC Yes, with your leave and liking

SEC SUIT Do, my adoption,

My chosen child, and<sup>o</sup> thou hold'st so obedient,  
Sure thou wilt live and cozen all my kindred

RIC A child's part in your love, that's my ambition, sir

SEC SUIT Go, and deserve it then, please me well now,

I love wrangling a' life,<sup>p</sup> boy, there's my delight,  
I have no other ventry but vexation,

That's all, my honey, now smartly now to her,  
I have enough, and I will have my humour

RIC This need not ha' been, widow.

VAL You say right, sir,

No, nor your treachery, your close conspiracy  
Against me for my wealth, need not ha' been neither

RIC I had you fairly, I scorn treachery  
To your woman that I never meant to marry,  
Much more to you, whom I reserv'd for wife

VAL How, wife?

RIC Ay, wife, wife, widow, be not ashame'd on't,  
It's the best calling ever woman came to,  
And all your grace indeed, brag as you list

SEC SUIT Ha, ha!

VAL I grant you, sir, but not to be your wife

FIRST SUIT O, O!

RIC Not mine? I think 'tis the best bargain  
That e'er thou mad'st i' thy life, or ever shall again,  
When my head's laid, but that's not yet this three-

score year,

Let's talk of nearer matters

VAL You're as near, sir,

As e'er you're like to be, if law can right me.

<sup>o</sup> and] i e if

<sup>p</sup> a' life] See note, p 348—altered, in Dodsley's *Old Plays* and Weber's *B and F*, to "I love a wrangling life!"

RIC Now, before conscience, you're a wilful housewife

VAL How?

RIC Ay, and I fear you spend my goods lavishly

VAL Your goods?

RIC I shall miss much, I doubt me,  
When I come to look over the inventory

VAL I'll give you my word you shall, sir

RIC Look to't, widow,  
A night may come will call you to account for't

VAL O, if you had me now, sir, in this heat,  
I do but think how you'd be reveng'd on me!

RIC Ay, may I perish else, if I would not get  
Three children at a birth, and<sup>a</sup> I could, o' thee!

FIRST SUIT Take off your youngster there

SEC SUIT Take off your widow first,  
He shall have the last word, I pay for't dearly —  
To her again, sweet boy, that side's the weaker  
I have enough, and I will have my humour

*Enter BRANDINO and MARTINO*

VAL. O brother, see I'm up to th' ears in law here!

Look, copy<sup>r</sup> upon copy.

BRAN. 'Twere grief enough,  
If a man did but hear on't, but I am  
In pain to see it

VAL What, sore eyes still, brother?

BRAN Worse and worse, sister, the old woman's  
water

Does me no good.

VAL Why, 't'as help'd many, sir.

<sup>a</sup> and] i e if  
<sup>r</sup> copy] "i e plenty, a sense in which Ben Jonson frequently used *copy*, from *copia* Hence we may infer that he wrote this portion of the play The next scene is in his best manner" COLLIER Surely in the text "copy upon copy" is to be understood of law-papers



BRAN It helps not me, I'm sure

MAR O, O !

VAL What ails Martino too ?

MAR O, O, the toothache, the toothache !

BRAN Ah, poor worm ! this he endures for me  
now

There beats not a more mutual pulse of passion  
In a kind husband when his wife breeds child  
Than in Martino, I ha' mark'd it ever,  
He breeds all my pains in's teeth still, and to quit<sup>s</sup>  
me,

It is his eye-tooth too

MAR Ay, ay, ay, ay

VAL Where did I hear late of a skilful fellow,  
Good for all kind of maladies ? true, true, sir ;  
His flag hangs out in town here i' th' Cross Inn,  
With admirable cures of all conditions,  
It shews him a great travelling and learn'd empiric

BRAN We'll both to him, Martino

VAL Hark you, brother,

Perhaps you may prevail, as one indifferent

FIRST SUIT Ay, about that, sweet widow

VAL True, speak low, sir

BRAN Well, what's the business ? say, say

VAL Marry, this, brother,

Call the young man aside from the old wolf there,  
And whisper in his ear a thousand dollars,  
If he will vanish and let fall the suit,  
And never put's to no more cost and trouble

FIRST SUIT Say me those words, good sir, I'll  
make 'em worth

chain of gold to you at your sister's wedding

BRAN I shall do much for that

*Enter VIOLETTA*

VAL. Welcome, sweetheart,

<sup>s</sup> to quit] i. e. to be even—equal with

Thou com'st most happily , I'm bold to send for thee  
To make a purpose good

VIO I take delight, forsooth,  
In any such employment

FIRST SUIT Good wench, trust me

RIC. How, sir, let fall the suit ? 'life, I'll go  
naked first

BRAN A thousand dollars, sir, think upon them

RIC Why, they're but a thousand dollars, when  
they're thought on

BRAN A good round sum

RIC A good round widow's better ,  
There's meat and money too I have been bought  
Out of my lands, and yielded , but, sir, scorn  
To be bought out of my affection

BRAN Why, here's even just my university spirit,  
I priz'd a piece of red deer above gold then

RIC My patron would be mad, and<sup>t</sup> he should  
hear on't

MAR I pray, what's good, sir, for a wicked tooth ?

RIC Hang'd, drawn, and quartering is't a hollow  
one ?

MAR Ay, 'tis a hollow one

RIC. Then take the powder

Of a burnt warrant, mix'd with oil of felon

MAR Why sure you mock me.

RIC Troth, I think I do, sir

SEC SUIT Come hither, honey , what's the news ?  
in whispers

BRAN He will not be bought out.

VAL No ? that's strange, brother

Pray take a little pains about this project then,  
And try what that effects

BRAN. I like this better —

Look you, sweet gentles, see what I produce here  
For amity's sake and peace, to end all controversy,  
This gentlewoman, my charge, left by her friends,  
Whom for her person and her portion  
I could bestow most richly, but in pity  
To her affection, which lies bent at you, sir,  
I am content to yield to her desire

Ric At me?

BRAN But for this jar, 't had ne'er been offer'd  
I bring you flesh and money, a rich heir,  
And a maid too, and that's a thing worth thanks, sir,  
Nay, one that has rid fifteen mile this morning  
For your love only.

SEC SUIT Honey, hearken after her,  
Being rich, I can have all my money there,  
Ease my purse well, and never wage law further  
I have enough, yet I will have my humour

Ric Do you love me, forsooth?

Vio O, infinitely!

Ric I do not ask thee, that I meant to have thee,  
But only to know what came in thy head to love me

Vio My time was come, sir, that's all I can say

Ric 'Las, poor soul! where didst thou love me  
first, prithee?

Vio In happy hour be't spoke, out at a window,  
sir

Ric A window? prithee, clap't to, and call it  
in again

What was I doing then, should make thee love me?

Vio Twirling your band-string, which, me-  
thought, became you

So generously well.

Ric 'Twas a good quality to choose a husband  
for; that love was likely to be tied in matrimony  
that begun in a band-string, yet I ha' known as  
much come to pass ere now upon a tassel Fare

you well, sister, I may be cozened in a maid, I cannot in a widow

SEC SUIT Art thou come home again? stick'st thou there still?

I will defend thee still then

FIRST SUIT Sir, your malice

Will have enough on't

SEC SUIT I will have my humour

FIRST SUIT Beggary will prove the sponge

SEC SUIT Sponge i' thy gascoyns,

Thy gally-gascoyns<sup>u</sup> there!

RIC Ha, brave protector!

BRAN I thought 'twould come to open wars again

Let 'em agree as they will, two testy fops!

I'll have a care of mine eyes

MAR I of my chops

[*Exeunt*]

## SCENE II

### *A Room in the Cross Inn*

*Enter LATROCINIO disguised as an empiric, and  
OCCULTO as his man*

LAT. Away, out with the banner! send's good luck to-day!

OCC I warrant you, your name's spread, sir, for an empiric

[*Hanging up a Banner of Cures and Diseases.*  
There's an old mason troubled with the stone  
Has sent to you this morning for your counsel,  
He would have ease fain

LAT Marry, I cannot blame him, sir,  
But how he will come by't, there lies the question.

<sup>u</sup> *gally-gascoyns*] "i.e. wide hose or slops" [trousers]  
REED

Occ You must do somewhat, sir, for he's swoln  
 most piteously,  
 Has urine in him now was brew'd last March  
 LAT 'Twill be rich gear for dyers  
 Occ I would 'twere come to that, sir  
 LAT Le' me see,  
 I'll send him a whole musket charge of gunpowder v  
 Occ Gunpowder? what, sir, to break the stone?  
 LAT Ay, by my faith, sir,  
 It is the likeliest thing I know to do't,  
 I'm sure it breaks stone-walls and castles down,  
 I see no reason but't should break the stone  
 Occ Nay, use your pleasure, sir  
 LAT. Troth, if that do not,  
 I ha' nothing else that will  
 Occ I know that too  
 LAT Why then thou'rt a coxcomb to make ques-  
 tion on't

Go call in all the rest, I've employment for them  
 [Exit OCCULTO]

When the highways grow thin with travellers,  
 And few portmanteaus stirring, as all trades  
 Have their dead time we see, thievery poor takings,  
 And lechery cold doings, and so forwards still,

v Le' me see,

I'll send him a whole musket-charge of gunpowder, &c &c ]  
 So in *The Honest Lawyer* Acted by the Queenes Maiesties Ser-  
 vants Written by S S 1616 4to ,

" VALENTINE What is't Sir, that my Art cannot extend to?  
 GRIPE The stone, the stone I am pittifully grip'd with  
 the stone

VALENTINE

Let's see Me thinks a little Gun-powder  
 Should haue some strange relation to this fit.  
 I haue seene Gun-powder oft driue out stones  
 From Forts and Castle-walls," &c

Sig f 2

Concerning this passage, see my remark, p 340

Then do I take my inn, and those curmudgeons  
 Whose purses I can never get abroad,  
 I take 'em at more ease here i' my chamber,  
 And make 'em come to me, it's more state-like too  
 Hang him that has but one way to his trade!  
 He's like a mouth that eats but on one side,  
 And half-cozens his belly, 'specially if he dine 'mong  
     shavers  
 And both-handed feeders — Stratio, Silvio, and Fiducio!

*Enter SILVIO, STRATIO, and FIDUCIO*

I will have none left out, there's parts for you

SIL For us? pray let us have 'em

LAT Change yourselves

With all speed possible into several shapes,  
 Far from your own as, you a farmer, sir,  
 A grazier you, and you may be a miller

FID O no, a miller comes too near a thief,  
 That may spoil all again

LAT Some country tailor then

FID That's near enough, byrlady,<sup>w</sup> yet I'll venture that,

The miller's a white devil, he wears his theft  
 Like innocence in badges most apparently  
 Upon his nose, sometimes between his lips,  
 The tailor modestly between his legs

LAT Why, pray, do you 'present that modest thief, then,

And hark you, for the purpose

SIL 'Twill improve you, sir

LAT 'Twill get believers, believe that, my masters,

Repute and confidence, and make all things clearer,

<sup>w</sup> *byrlady*] See note, p 9

When you see any come, repair you to me,  
 As samples of my skill there are few arts  
 But have their shadows, sirs, to set 'em off,  
 Then where the art itself is but a shadow,  
 What need is there, my friends! Make haste, away,  
 sirs. [*Exeunt* SILVIO, STRATIO, and FIDUCIO]

*Re-enter OCCULTO*

OCC Where are you, sir?

LAT Not far, man, what's the news?

OCC Th' old justice, sir, whom we robb'd once  
 by moonlight,

And bound his man and he in haycock time  
 With a rope made of horse-meat, and in pity  
 Left their mares by 'em, which, I think, ere mid-  
 night

Did eat their hay-bound masters both at liberty——

LAT 'Life, what of him, man?

OCC. He's inquiring earnestly

For the great man of art, indeed for you, sir  
 Therefore withdraw, sweet sir, make yourself dainty  
 now,

And that's three parts of any profession

LAT I have enough on't [*Exit*

*Enter MARTIA in BRANDINO's clothes*

OCC How now, what thing's this?

Now, by this light, the second part o' th' <sup>\*</sup> justice  
 Newly reviv'd, with never a hair on's face  
 It should be the first rather by his smoothness,  
 But I ha' known the first part written last <sup>x</sup>

<sup>x</sup> *the first part written last*] "This alludes to the first and second parts of historical plays and tragedies, which had been so much in fashion. It has been ascertained in more than one instance, that the first part of a successful play was written after the second had met with applause" COLLIER.

'Tis he, or let me perish, the young gentleman  
 We robb'd and stript, but I am far from knowledge  
 now [Aside]

MARTIA One word, I pray, sir

Occ With me, gentle sir?

MARTIA Was there not lately seen about these  
 parts, sir,

A knot of fellows, whose conditions  
 Are privily suspected?

Occ Why do you ask, sir?

MARTIA There was a poor young gentleman  
 robb'd last night

Occ Robb'd?

MARTIA Stript of all, i'faith

Occ O beastly rascals!

'Las, what was he?

MARTIA Look o' me, and know him, sir

Occ Hard-hearted villains! strip? troth, when  
 I saw you,

Methought those clothes were never made for you,  
 sir.

MARTIA Want made me glad o' 'em

Occ Send you better fortunes, sir!—

That we may have a bout with you once again.

[Aside.]

MARTIA. I thank you for your wish of love, kind  
 sir

Occ. 'Tis with my heart, i'faith, now store of  
 coin

And better clothes be with you!

MARTIA There's some honest yet,  
 And charitably-munded How, what's here to do?  
 [Reads on the banner]

*Here within this place is cur'd*

*All the griefs that were ever endur'd.*

Nay, there thou hest, I endur'd one last night



Thou canst not cure this morning, a strange promiser !

[Reads

*Palsy, gout, hydropic humour,  
Breath that stinks beyond perfumer,  
Fistula in ano, ulcer, megrim,  
Or what disease soe'er beleaguer 'em,  
Stone, rupture, squinancy, imposthume,  
Yet too dear it shall not cost 'em*

That's conscionably said, i'faith

[Reads

*In brief, you cannot, I assure you,*

*Be unsound so fast as I can cure you*

Byrlady,<sup>7</sup> you shall pardon me, I'll not try't, sir

*Enter BRANDINO and MARTINO*

BRAN Martino, is not yond my hinder parts ?

MAR Yes, and your fore parts too, sir.

BRAN. I trow so,

I never saw my hind parts in my life else,

No, nor my fore ones neither — What are you, sir ?

Are you a justice, pray ?

MARTIA A justice ? no, truly.

BRAN How came this suit to you, then ?

MARTIA How this suit ?

Why, must he needs be a justice, sir, that wears it ?

BRAN You'll find it so, 'twas made for nobody

else

I paid for't.

MARTIA O strange fortune ! I've undone  
The charitable woman

[Aside

BRAN He'll be gone.

Martino, hold him fast, I'll call for aid

MARTIA. Hold me ? O curse of fate !

[Strikes MARTINO

MAR O master, master !

<sup>7</sup> Byrlady] See note, p 9.

BRAN What ails Martino?

MAR In my conscience,  
Has beat out the wrong tooth, I feel it now  
Three degrees off

BRAN O slave, spoil'd a fine penman!

MARTIA He lack'd good manners, though, lay  
hands o' me?

I scorn all the deserts that belong to it

*Re-enter LATROCINIO*

LAT Why, how now? what's the broil?

BRAN The man of art,  
I take you, sir, to be

LAT I'm the professor  
Of those slight cures you read of in the banner

BRAN Our business was to you, most skilful sir,  
But in the way to you, right worshipful,  
I met a thief

LAT A thief?

BRAN With my clothes on, sir  
Let but the hose<sup>2</sup> be search'd, I'll pawn my life  
There's yet the tailor's bill in one o' th' pockets,  
And a white thumble that I found i' moonlight—  
Thou saw'st me when I put it in, Martino?

MAR Oy, oy!

BRAN O, has spoil'd  
The worthiest clerk that e'er drew warrant here!

LAT Sir, you're a stranger, but I must deal plain  
with you,

That suit of clothes must needs come oddly to you

MARTIA I dare not say which way, that's my  
affliction

LAT Is not your worship's name signor Bran-  
dino, sir?

<sup>2</sup> *hose*] i e breeches—altered in Dodsley's *Old Plays*, and Weber's *B and F*, to "coat!"

BRAN It has been so these threescore year[s] and upwards

LAT I heard there was a robbery done last night Near to your house

MARTIA You heard a truth then, sir,  
And I the man was robb'd

LAT Ah, that's too gross !—  
Send him away for fear of farther mischief,  
I do not like him, he's a cunning knave

BRAN I want but aid

LAT Within there !

*Enter Servants*

BRAN Seize upon  
That impudent thief

MARTIA Then hear me speak

BRAN Away !

I'll neither hear thee speak, nor wear those clothes  
again —

To prison with the varlet !

MARTIA How am I punish'd !

BRAN I'll make thee bring out all before I leave  
thee [Exeunt Servants with MARTIA

LAT You've took an excellent course with this  
bold villain, sir

BRAN I'm sworn for service to the commonwealth,  
sir

*Enter SILVIO, STRATIO, and FIDUCIO, disguised.*

What are these, learned sir ?

LAT O, they're my patients —  
Good morrow, gout, rupture, and palsy

STRA 'Tis farewell gout almost, I thank your  
worship

LAT What, no, you cannot part so soon, I hope ?  
You came but lately to me

STRA But most happily,  
I can go near to leap, sir [Leaps

LAT What, you cannot?  
Away, I say<sup>1</sup> take heed, be not too vent'rous  
though,

I've had you but three days, remember that  
STRA Those three are better than three hundred,  
sir [Leaps

LAT Yet again?

STRA Ease takes pleasure to be known, sir

LAT You with the rupture there, *hernia in scro-*  
*tum*,

Pray let me see your space<sup>2</sup> this morning, walk, sir,  
I'll take your distance straight, 'twas F O yes-  
terday

Ah, sirrah, here's a simple alteration<sup>1</sup>

*Secundo gradu*, ye F U already,

Here's a most happy change Be of good comfort,  
sir,

Your knees are come within three inches now  
Of one another, by to-morrow noon,

I'll make 'em kiss and jostle.

SIL Bless your worship!

BRAN You've a hundred prayers in a morning,  
sir

LAT Faith, we've a few to pass away the day  
with —

Tailor, you had a stitch?

FID O, good your worship,  
I have had none since Easter were I rid  
But of this whoreson palsy, I were happy,  
I cannot thread my needle

LAT No? that's hard,  
I never mark'd so much

<sup>2</sup> *space*] Altered by editors to "pace"—but, I believe,  
wrongly

FID It comes by fits, sir

LAT Alas, poor man!—What would your wor-  
ship say now

To see me help this fellow at an instant?

BRAN And make him firm from shaking?

LAT As a steeple,  
From the disease on't

BRAN 'Tis to me miraculous

LAT You with your wholemaster disease, come  
hither,

Here, take me this round glass, and hold it stedfast,  
[*Gives glass*]

Yet more, sir, yet, I say, so

BRAN Admirable!

LAT Go, live, and thread thy needle.

BRAN Here, Martino —

Alas, poor fool, his mouth is full of praises,  
And cannot utter 'em

LAT No? what's the malady?

BRAN The fury of a tooth

LAT A tooth? ha, ha!

I thought 't had been some gangrene, fistula,  
Canker, or rames

BRAN No, it's enough as 'tis, sir

LAT My man shall ease that straight — Sit you  
down there, sir— [*MARTINO seats himself*]

Take the tooth, sirrah, daintily, insensibly—

But what's your worship's malady? that's for me,  
sir

BRAN Marry, pray, look you, sir, your wor-  
ship's counsel

About mine eyes

LAT Sore eyes? that's nothing too, sir

BRAN Byrlady,<sup>2</sup> I that feel it think it somewhat

<sup>2</sup> *Byrlady*] See note, p 9

LAT Have you no convulsions, pricking aches,  
sir,

Ruptures, or apostemates ?

BRAN No, by my faith, sir,  
Nor do I desire to have 'em

LAT Those are cures,  
There do I win my fame, sir — Quickly, sirrah,  
Reach me the eye-cup hither —

[*Occulto gives him the eye-cup*  
Do you make water well, sir ?

BRAN I'm all well there

LAT You feel no grief i' th' kidney ?

BRAN Sound, sound, sound, sir

LAT O, here's a breath, sir, I must talk withal,  
One of these mornings

BRAN There I think, i' faith,  
I am to blame indeed, and my wife's words  
Are come to pass, sir

MAR O, O ! 'tis not that, 'tis not that !

[*While Occulto gives a pull at one of his teeth*  
It is the next beyond it, there, there, there !

Occ. The best have their mistakings now I'll  
fit you, sir

BRAN What's that, sweet sir, that comforts with  
his coolness ?

LAT O, sovereign gear wink hard, and keep it  
in, sir

[*While he applies the eye-cup to BRANDINO,*  
*he picks his pocket.*

MAR O, O, O !

Occ Nay, here he goes ; one twitch more, and  
he comes, sir

[*While he draws one of MARTINO's teeth, he*  
*picks his pocket*

MAR Auh, ho !

Occ. Spit out, I told you he was gone, sir

BRAN How cheers Martino ?

MAR O, I can answer you now, master,  
I feel great ease, sir

BRAN So do I, Martino

MAR I'm rid of a sore burden, for my part,  
master,

Of a scald<sup>a</sup> little one

LAT Please but your worship now

To take three drops of the rich water with you,  
I'll undertake your man shall cuie you, sir,

At twice i' your own chamber

BRAN Shall he so, sir ?

LAT I will uphold him in't

MAR Then will I do't, sir

LAT How lively your man's now !

MAR O, I'm so light, methinks,

Over I was<sup>b</sup>

BRAN What is't contents your worship ?

LAT Even what your worship please, I am not  
mercenary

BRAN My purse is gone, Martino !

LAT How, your purse, sir ?

BRAN 'Tis gone, i'faith, I've been among some  
rascals

MAR And that's a thing

I ever gave you warning of, master, you care not  
What company you run into

BRAN Lend me some money, chide me anon, I  
prithee.

A pox on 'em for vipers ! they ha' suck'd blood  
o' me

MAR O master !

BRAN How now, man ?

<sup>a</sup> *scald*] See note, p. 15

<sup>b</sup> *Over I was*] i. e. above, beyond what I was — absurdly  
altered by Weber to "As e'er I was"

MAR My purse is gone too !

BRAN How ?

I'll ne'er take warning more of thee while I live then,  
Thou art an hypocrite, and art not fit  
To give good counsel to thy master, that  
Canst not keep from ill company thyself

LAT This is most strange, sir, both your purses  
gone !

MAR Sir, I'd my hand on mine when I came in

LAT Are you but sure of that ? O, would you  
were !

MAR As I'm of ease

LAT Then they're both gone one way,

Be that your comfort

BRAN Ay, but what way's that, sir ?

LAT That close knave in your clothes has got  
'em both,

'Tis well you've clapt him fast

BRAN Why, that's impossible

LAT O, tell not me, sir ! I ha' known purses  
gone,

And the thief stand and look one full i' th' face,  
As I may do your worship and your man now.

MAR Nay, that's most certain, master

BRAN. I will make

That rascal in my clothes answer all this then,  
And all the robberies that have been done  
Since the moon chang'd —Get you home first, Mar-  
tino,

And know if any of my wife's things are missing,  
Or any more of mine tell her he's taken,  
And by that token he has took both our purses

MAR That's an ill token, master

BRAN. That's all one, sir,

She must have that or nothing, for I'm sure  
The rascal has left nothing else for a token,



Begone!

Make haste again, and meet me part o' th' way

MAR I'll hang the villain,  
And 'twere for nothing but the souse he gave me

BRAN Sir, I depart asham'd of my requital,  
And leave this seal-ring with you as a pledge  
Of further thankfulness

[Exit

[Gives ring

LAT No, I beseech you, sir

BRAN Indeed you shall, sir

LAT O, your worship's word, sir

BRAN You shall have my word too, for a rare  
gentleman

As e'er I met withal

[Exit

LAT Clear sight be with you, sir,  
If conduit-water, and my hostess' milk,  
That comes with the ninth child now, may afford it!  
'LIFE, I fear'd none but thee, my villanous tooth-  
drawer

Occ There was no fear of me, I've often told  
you

I was bound prentice to a barber once,

But ran away i' th' second year

LAT Ay, marry,

That made thee give a pull at the wrong tooth,  
And me afraid of thee What have we there, sirs?

Occ Some threescore dollars i' the master's purse,  
And sixteen in the clerk's, a silver seal,  
Two or three amber beads, and four blank warrants

LAT Warrants! where be they? the best news  
came yet

'Mass, here's his hand, and here's his seal, I thank  
him

This comes most luckily, one of our fellows  
Was took last night, we'll set him first at liberty,  
And other good boys after him, and if he

In th' old justice's suit, whom we<sup>c</sup> robb'd lately,  
Will come off roundly,<sup>d</sup> we'll set him free too.

Occ That were a good deed, faith, we may, in  
pity

LAT There's nothing done merely for pity now-  
a-days,

Money or ware must help too      •      •

*Song, in parts, by LATROCINIO and the rest*

*Give me fortune, give me health,  
Give me freedom, I'll get wealth  
Who complains his fate's amiss,  
When he has the wide world his?  
He that has the devil in fee  
Can have but all, and so have we  
Give us fortune, give us health,  
Give us freedom, we'll get wealth  
In every hamlet, town, and city,  
He has lands that was born nitty*

[*Exeunt*

## ACT V SCENE I

*A Room in BRANDINO'S House.*

*Enter PHILIPPA and VIOLETTA*

PHIL How well this gentleman keeps his promise too!

Sure there's no trust in man.

VIO They're all Franciscos,  
That's my opinion, mistress, fools, or false ones  
He might have had the honesty yet, i'faith,  
To send my master's clothes home.

<sup>c</sup> we] Old ed "he"

<sup>d</sup> come off roundly] i e pay well

PHIL Ay, those clothes !

VIO Colliers come by the door every day, mistress—

Nay, this is market-day too, poulterers, butchers,  
They would have lain most daintily in a pannier,  
And kept veal from the wind

PHIL Those clothes much trouble me

VIO Faith, and<sup>e</sup> he were a gentleman, as he seem'd

To be, they would trouble him too, I think,  
Methinks he should have small desire to keep 'em

PHIL Faith, and less pride to wear 'em, I should think, wench,

Unless he kept 'em as a testimony

For after-times, to shew what misery

He past in his young days, and then weep o'er 'em

VIO Weep, mistress ?

Nay, sure, methinks he should not weep for laughing

*Enter MARTINO*

PHIL Martino ? O, we're spoil'd, wench ! are they come then ?

MAR. Mistress, be of good cheer, I've excellent news for you,

Comfort your heart What have you to breakfast, mistress ?

You shall have all again, I warrant you.

PHIL What says he, wench ?

VIO I'm loath to understand him

MAR Give me a note of all your things, sweet mistress,

You shall not lose a hair, take't of my word,  
We have him safe enough

<sup>e</sup> and] i e if

PHIL O, 'las, sweet wench,  
This man talks fearfully !

VIO And I know not what yet ,  
That's the worst, mistress

MAR Can you tell me, pray,  
Whether the rascal has broke ope my desk or no ?  
There's a fine little barrel of pome-citrons  
Would have serv'd me this seven year O, and my  
fig-cheese !

The fig<sup>f</sup> of everlasting obloquy  
Go with him, if he have eat it ! I'll make haste ,  
He cannot eat it all yet He was taken, mistress,  
Grossly and beastly , how do you think, i'faith ?

PHIL I know not, sir

MAR Troth, in my master's clothes  
Would any thief but a beast been taken so ?

PHIL Wench, wench !

VIO I have grief enough of mine own to tend,  
mistress

PHIL Did he confess the robbery ?

MAR O no, no, mistress ,  
He's a young cunning rascal, he confess'd nothing ,  
• While we were examining on him, he took away  
My master's purse and mine, but confess'd nothing  
still

PHIL That's but some slanderous injury rais'd  
against him — [Aside  
Came not your master with you ?

MAR No, sweet mistress  
I must make haste and meet him, pray, despatch  
me then

PHIL. I've look'd o'er all with special heedful-  
ness ,

<sup>f</sup> *The fig, &c* ] See the latter part of Gifford's note on  
B Jonson's *Works*, vol 1 p 51, and Douce's *Illust of Shake-  
speare*, vol 1. p 492

There's nothing miss'd, I can assure you, sir,  
But that suit of your master's

MAR I'm right glad on't  
That suit would hang him, yet I would not have  
Him hang'd in that suit though, it will disgrace  
My master's fashion for ever, and make it as hateful  
As yellow bands § [Exit

PHIL O what shall's do, wench?

VIO 'Tis no marvel, mistress,  
The poor young gentleman could not keep his promise

PHIL Alas, sweet man, has confess'd nothing  
yet, wench!

VIO That shews his constancy and love to you,  
mistress

But you must do't of force, there is no help for't,  
The truth can neither shame nor hurt you much,  
Let 'em make what they can on't 'Twere sin and  
pity, i'faith,

To cast away so sweet a gentleman  
For such a pair of infidel hose<sup>h</sup> and doublet,  
I'd not hang a Jew for a whole wardrobe on 'em

PHIL Thou say'st true, wench

§ *yellow bands*] i. e. bands dyed with *yellow starch*, which was once very fashionable, and is said to have been invented by Mrs Turner, who was executed Nov 1615, for having been concerned in the murder of Sir Thomas Overbury, and wore at the gallows a ruff of her favourite colour,—the hangman, we are told, having his bands and cuffs also yellow. Hence the epithet "hateful" in the text. Yet B Rich, in *The Irish Hubbub*, declares that "yellow starcht bands beganne even then [i. e. immediately after Mrs Turner's death] to be more generall than they were before," and they were certainly worn in 1621 see note on *Albumazer*—Dodsley's *Old Plays*, vol vii p 133, last ed

<sup>h</sup> *hose*] i. e. breeches

*Enter MARTIA, disguised as before*

VIO O, O, they're come again, mistress !

PHIL Signor Ansaldo ?

MARTIA The same , mightily cross'd, lady,  
But, past hope, freed again by a doctor's means,  
A man of art, I know not justly what indeed ,  
But pity, and the fortunate gold you gave me,  
Wrought my release between 'em

PHIL Met you not  
My husband's man ?

MARTIA I took such strange ways, lady,  
I hardly met a creature

PHIL O, most welcome !

VIO But how shall we bestow him now we have  
him, mistress ?

PHIL Alas, that's true !

VIO Martino may come back again

PHIL Step you into that little chamber speedily,  
sir,—

And dress him up in one of my gowns and head-  
tires,

His youth will well endure it

VIO That will be admirable

PHIL Nay, do't, do't quickly then, and cut that  
suit

Into a hundred pieces, that it may never  
Be known again

VIO A hundred ? nay, ten thousand at the least,  
mistress , for if there be a piece of that suit left as  
big as my nail, the deed will come out 'tis worse  
than a murder , I fear 'twill never be hid

PHIL Away, do your endeavour, and despatch,  
wench [Exeunt VIOLETTA and MARTIA  
I've thought upon a way of certain safety,  
And I may keep him while I have him too,

Without suspicion now, I've heard o' th' like  
 A gentleman, that for a lady's love  
 Was thought six months her woman, tended on her  
 In her own garments, and she being a widow,  
 Lay night by night with her in way of comfort,  
 Marry, in conclusion, match they did together  
 Would I'd a copy of the same conclusion !

*Enter BRANDINO with a writing*

He's come himself now If thou be'st a happy  
 wench,

Be fortunate in thy speed ! I'll delay time  
 With all the means I can —O, welcome, sir !

BRAN I'll speak to you anon, wife, and kiss you  
 shortly,  
 I'm very busy yet [*reads*] *Cocksey-down, Memberry,*  
*Her manor-house at Well-dun*

PHIL What's that, good sir ?

BRAN The widow's, your sweet sister's deed of  
 gift,  
 Sh'as made all her estate over to me, wench,  
 She'll be too hard for 'em all and now come buss  
 me,

Good luck after thieves' handsel

PHIL O 'tis happy, sir,  
 You have him fast !

BRAN I ha' laid him safe enough, wench.

PHIL I was so lost in joy at the report on't,  
 I quite forgot one thing to tell Martino

BRAN What's that, sweet blood ?

PHIL He and his villains, sir,  
 Robb'd a sweet gentlewoman last night

BRAN A gentlewoman ?

PHIL Nay, most uncivilly and basely stript her,  
 sir

BRAN O barbarous slaves !

PHIL I was even fain, for womanhood's sake,  
 Alas, and charity's, to receive her in,  
 And clothe her poor wants in a suit of mine

BRAN 'Twas most religiously done, I long for  
 her  
 Who have I brought to see thee, think'st thou,  
 woman?

PHIL Nay, sir, I know not

BRAN Guess, I prithee, heartily,  
 An enemy of thine

PHIL That I hope you have not, sir

BRAN But all was done in jest he cries thee  
 mercy,

Francisco sirrah<sup>1</sup>

PHIL O, I think not on him<sup>1</sup>

BRAN That letter was but writ to try thy con-  
 stancy,

He confess'd all to me

PHIL Joy on him, sir<sup>1</sup>

*Enter FRANCISCO*

So far am I from malice, look you, sir —

Welcome, sweet signor, but I'll ne'er trust you,  
 sir

BRAN Faith, I'm beholding<sup>2</sup> to thee, wife, for this

FRAN Methinks I enter now this house with joy,  
 Sweet peace, and quietness of conscience,

I wear no guilty blush upon my cheek

For a sin stamp'd last midnight I can talk now

With that kind man, and not abuse him inwardly

With any scornful thought made of his shame

What a sweet being<sup>3</sup> is an honest mind<sup>1</sup>

It speaks peace to itself and all mankind [*Aside*

<sup>1</sup> *sirrah*] See note, vol 11 p 491

<sup>2</sup> *beholding*] See note, p 286

<sup>3</sup> *being*] Qy "blessing"



*Re-enter MARTINO*

BRAN Martino!

MAR Master?

BRAN There's another robbery done, sirrah  
By the same party

MAR What? your worship mocks,  
Under correction

PHIL I forgot to tell thee,  
He robb'd a lovely gentlewoman

MAR O pagan!  
This fellow will be ston'd to death with pipkins,  
Your women in the suburbs will so maul him  
With broken cruises and pitchers without ears,  
He'll never die alive, that's my opinion

*Re-enter MARTIA dressed as a woman, and VIOLETTA*

PHIL Look you, your judgments, gentlemen,—  
yours especially,  
Signor Francisco, whose mere<sup>k</sup> object now  
Is woman at these years, that's the eye-saint, I  
know,  
Amongst young gallants —husband, you've a  
glimpse too,  
You offer half an eye, as old as you are

BRAN Byrlady,<sup>l</sup> better, wench, an eye and a  
half, I trow,  
I should be sorry else.

PHIL What think you now, sirs,  
Is't not a goodly, manly gentlewoman?

BRAN Beshrew my heart else, wife —  
Pray, soft a little, signor, you're but my guest,  
remember,  
I'm master of the house, I'll have the first buss

<sup>k</sup> mere] i e whole

<sup>l</sup> Byrlady] See note, p 9

PHIL But, husband, 'tis the courtesy of all places  
To give a stranger even the first bit

BRAN In woodcock or so, but there's no heed to  
be taken in mutton,<sup>m</sup> we commonly fall so roundly  
to that, we forget ourselves —

I'm sorry for thy fortune, but thou'rt welcome, lady

[Kisses MARTIA]

MAR My master kisses as I've heard a hackney-  
man<sup>n</sup>

Cheer up his mare,—chap, chap! [Aside]

BRAN I have him fast, lady,  
And he shall lie by't close

MARTIA You cannot do me  
A greater pleasure, sir

BRAN I'm happily glad on't

FRAN [after kissing MARTIA] Methinks there's  
somewhat whispers in my soul,

This is the hour I must begin my acquaintance  
With honest love, and banish all loose thoughts,  
My fate speaks to me from the modest eye  
Of yon sweet gentlewoman [Aside]

PHIL Wench, wench!

VIO. Pish, hold in your breath, mistress,  
If you be seen to laugh, you spoil all presently  
I keep it in with all the might I have—puh!

MARTIA Pray, what young gentleman's that, sir?

BRAN An honest boy, i'faith,  
And come<sup>o</sup> of a good kind, dost like him, lady?  
I would thou hadst him, and<sup>p</sup> thou be'st not prom-  
is'd,

He's worth ten thousand dollars

VIO By this light, mistress,

<sup>m</sup> mutton] See note, p 102

<sup>n</sup> hackney-man] In Dodsley's *Old Plays*, and Weber's *B and F*, "hackney-coachman!"

<sup>o</sup> come] Old ed "came"

<sup>p</sup> and] i e if

My master will go near to make a match anon  
Methinks I dream of admirable sport, mistress

PHIL Peace, thou'rt a drab

BRAN Come hither now, Francisco  
I've known the time I've had a better stomach,  
Now I can dine with looking upon meat

FRAN That face deserv'd a better fortune, lady,  
Than last night's rudeness shew'd

MARTIA We cannot be  
Our choosers, sir, in our own destiny

FRAN I return better pleas'd than when I went

MAR And could that beastly imp rob you, for-  
sooth?

MARTIA Most true, forsooth  
I will not altogether, sir, disgrace you,  
Because you look half like a gentleman

MAR And that's the mother's half

MARTIA There's my hand for you

MAR I swear you could not give me any thing  
I love better, a hand gets me my living

O sweet lemon-peel! [*Kisses MARTIA's hand*]

FRAN May I request a modest word or two,  
Lady, in private with you?

MARTIA With me, sir?

FRAN To make it sure from all suspect of in-  
jury

Or unbecoming privacy, which heaven knows  
Is not my aim now, I'll entreat this gentleman  
For an ear-witness unto all our conference

MARTIA Why, so, I am content, sir

BRAN. So am I, lady

[*Exeunt MARTIA and FRANCISCO*]

MAR O master, here is a rare bedfellow  
For my mistress to-night! for you know we must  
Both out of town again

BRAN That's true, Martino

MAR I do but think how they'll lie telling of  
tales together,  
The prettiest<sup>1</sup>

BRAN The prettiest<sup>P</sup> indeed

MAR Their tongues will never lin<sup>a</sup> wagging,  
master

BRAN Never,  
Martino, never

[*Exeunt BRANDINO and MARTINO severally*]

PHIL Take heed you be not heard

VIO I fear you most, mistress

PHIL Me, fool? ha, ha!

VIO Why, look you, mistress, faith, you're faulty,  
ha, ha!

PHIL Well said, i'faith, where lies the fault now,  
gossip?

VIO O for a husband! I shall burst with laugh-  
ing else,

This house is able to spoil any maid.

PHIL I'll be reveng'd now soundly of Francisco,  
For failing me when time was

VIO Are you there, mistress? I thought you  
would not forget that, however a good turn dis-  
appointed is ever the last thing that a woman for-  
gives, she'll scarce do't when she's speechless, nay,  
though she hold up her whole hand for all other  
injuries, she'll forgive that but with one finger

PHIL I'll vex his heart as much as he mock'd  
mine

VIO But that may mar your hopes too, if our  
gentlewoman  
Be known to be a man

PHIL Not as I'll work it,  
I would not lose this sweet revenge, methinks,

<sup>P</sup> *prettiest*] Old ed "pretillest."

<sup>a</sup> *lin*] i e cease.

For a whole fortnight of the old man's absence,  
Which is the sweetest benefit next to this —

*Re-enter MARTIA*

Why, how now, sir? what course take you for  
laughing?

We are undone for one

MARTIA Faith, with great pain  
Stifle it, and keep it in, I ha' no receipt for't  
But, pray, in sadness,<sup>a</sup> say, what is the gentleman?  
I never knew his like for tedious urgings,  
He will receive no answer

PHIL Would he would not, sir!

MARTIA Says I'm ordain'd for him, merely for  
him,

And that his wiving fate speaks in me to him,  
Will force on me a jointure speedily  
Of some seven thousand dollars

PHIL Would thou hadst 'em, sir!  
I know he can and<sup>r</sup> he will

MARTIA For wonder's pity,  
What is this gentleman?

PHIL Faith, shall I tell you, sir?  
One that would make an excellent, honest husband,  
For her that's a just maid at one and twenty,  
For, on my conscience, he has his maidenhead yet

MARTIA Fie, out upon him, beast!

PHIL Sir, if you love me,  
Give way but to one thing I shall request of you

MARTIA Your courtesies, you know, may lay  
commands on me

PHIL Then, at his next solicitings, let a consent  
Seem to come from you, 'twill make noble sport,  
sir,

<sup>a</sup> *sadness*] i e seriousness

<sup>r</sup> *and*] i e if

We'll get jointure and all , but you must bear  
Yourself most affable to all his purposes

MARTIA I can do that

PHIL Ay, and take heed of laughing

MARTIA I've bide the worst of that already, lady

PHIL Peace, set your countenance then, for here  
he comes

*Re-enter FRANCISCO*

FRAN There is no middle continent in this passion ,

I feel it, since it must be love or death,

It was ordain'd for one

[*Aside*

PHIL Signor Francisco,

I'm sorry 'twas your fortune in my house, sir,

To have so violent a stroke come to you ,

The gentlewoman's a stranger , pray, be counsell'd,  
sir,

Till you hear further of her friends and portion

FRAN 'Tis only but her love that I desire ,

She comes most rich in that

PHIL But be advis'd though ,

I think she's a rich heir, but see the proof, sir,

Before you make her such a generous jointure

FRAN 'Tis mine, and I will do't

PHIL She shall be yours too,

If I may rule her then

FRAN You speak all sweetness

PHIL She likes your person well , I tell you so  
much,

But take no note I said so

FRAN Not a word

PHIL Come, lady, come, the gentleman's desertful,  
And, o' my conscience, honest

MARTIA Blame me not ,

I am a maid, and fearful

FRAN Never truth  
Came perfecter from man

PHIL Give her a lip-taste,  
That she herself may praise it

[FRANCISCO *kisses* MARTIA, *and then exit with*  
*her, PHILIPPA, and VIOLETTA*

*Re-enter BRANDINO*

BRAN Yea, a match, i'faith!  
My house is lucky for 'em —

*Re-enter MARTINO*

Now, Martino?

MAR Master, the widow has the day

BRAN The day?

MAR Sh'as overthrown my youngster

BRAN Precious tidings!

Clap down four woodcocks more

MAR They're all at hand, sir

BRAN What, both her adversaries too?

MAR They're come, sir

BRAN Go, bid the cook serve in two geese in a  
dish

MAR I like your conceit, master, beyond utter-  
ance [Exit

*Enter VALERIA, RICARDO, and two Sutors*

BRAN Welcome, sweet sister! which is the man  
must have you?

I'd welcome nobody else

FIRST SUIT Come to me then, sir

BRAN Are you he, faith, my chain of gold?<sup>\*</sup> I'm  
glad on't

VAL. I wonder you can have the face to follow  
me,

<sup>\*</sup> *chain of gold*] See p 402

That have so prosecuted things against me  
But I ha' resolv'd<sup>a</sup> myself 'tis done to spite me

RIC O dearth of truth !

SEC SUIT Nay, do not spoil thy hair,  
Hold, hold, I say, I'll get thee a widow somewhere

RIC If hand and faith be nothing for a contract,  
What shall man hope ?

SEC SUIT 'Twas wont to be enough, honey,  
When there was honest meaning amongst widows,  
But since your bribes came in, 'tis not allow'd  
A contract without gifts to bind it fast,  
Every thing now must have a feeling<sup>t</sup> first —  
Do I come near you, widow ?

VAL No, indeed, sir,  
Nor ever shall, I hope —and for your comfort, sir,  
That sought all means t' entrap me for my wealth,  
Had law unfortunately put you upon me,  
You'd lost your labour, all your aim and hopes, su,  
Here stands the honest gentleman, my brother,  
To whom I've made a deed of gift of all

BRAN Ay, that she has, i'faith, I thank her, gentlemen,

Look you here, sirs [Shows writing

VAL I must not look for pleasures,  
That give more grief if they prove false, or fail us,  
Than ever they gave joy

FIRST SUIT Ha' you serv[<sup>d</sup>] me so, widow ?

SEC SUIT I'm glad thou hast her not —Laugh  
at him, honey, ha, ha !

VAL I must take one that loves me for myself  
Here's an old gentleman looks not after wealth,  
But virtue, manners, and conditions<sup>u</sup>

<sup>a</sup> *resolv'd*] i e convinced, satisfied

<sup>t</sup> *feeling*] Altered, in Dodsley's *Old Plays*, to "felling," which Weber corrected into "selling"

<sup>u</sup> *conditions*] See note, p 292



FIRST SUIT Yes, by my faith, I must have lordships too, widow

VAL How, sir?

FIRST SUIT Your manners, virtue, and conditions, widow,

Are pretty things within doors, I like well on 'em, But I must have somewhat without, lying or being In the tenure or occupation of master<sup>v</sup> such a one, ha?

Those are fine things indeed

VAL Why, sir, you swore to me it was for love

FIRST SUIT True, but there's two words to a bargain ever,

All the world over, and if love be one, I'm sure money's the other, 'tis no bargain else Pardon me, I must dine as well as sup, widow

VAL. Cry mercy, I mistook you all this while, sir, It was this ancient gentleman indeed, Whom I crave pardon on.

SEC. SUIT What of me, widow?

VAL Alas, I've wrong'd you, sir! 'twas you that swore

You lov'd me for myself

SEC SUIT. By my troth, but I did not, Come, father not your lies upon me, widow I love you for yourself?—Spit at me, gentlemen, If ever I'd such a thought—Fetch me in, widow! You'll find your reach too short

VAL Why, you've enough, you say.

SEC SUIT Ay, but I'll have

My humour too, you never think of that, They're coach-horses, they go together still

VAL Whom should a widow trust? I'll swear 'twas one of you

<sup>v</sup> *master*] Old ed "me" (a misprint for M)

That made me believe so — Mass, think 'twas you,  
sir,

Now I remember me

RIC I swore too much,  
To be believ'd so little

VAL Was it you then ?  
beshrew my heart for wronging of you ! —

RIC Welcome blessing !  
Are you mine faithfully now ?

VAL As love can make one.

FIRST SUIT Why, this fills the commonwealth so  
full of beggars,

farrying for love, which none of mine shall do

VAL But, now I think on't, we must part again,  
sir

RIC Again ?

VAL You're in debt, and I, in doubt of all,  
left myself nothing too, we must not hold,  
Want on both sides makes all affection cold  
shall not keep you from that gentleman,  
You'll be his more than mine, and when he list,  
I'll make you lie from me in some sour prison ;  
then let him take you now for altogether, sir,  
or he that's mine shall be all mine, or nothing.

RIC. I never felt the evil of my debts  
till this afflicting minute

SEC SUIT I'll be mad  
nce in my days I have enough to cure me,  
nd I will have my humour ; they are now  
ut desperate debts again, I ne'er look for 'em  
nd ever since I knew what malice was,  
always held it sweeter to sow mischief  
han to receive money ; 'tis the finer pleasure  
ll give him in his bonds, as 'twere in pity,  
o make the match, and bring 'em both to beggary  
hen will they ne'er agree, that's a sure point,

He'll give her a black eye within these three days,  
Beat half her teeth out by All-hallowtide,  
And break the little household stuff they have  
With throwing at one another O sweet sport !—

[*Aside*]

Come, widow, come, I'll try your honesty  
Here to my honey you've made many proffers,  
I fear they're all but tricks — Here are his debts,  
gentlemen ,

[*Shows bonds*]

How I came by 'em I know best myself —  
Take him before us faithfully for your husband,  
And he shall tear 'em all before your face, widow

VAL. Else may all faith refuse me !

SEC SUIT Tear 'em, honey ,

'Tis firm in law, a consideration given

[*RICARDO tears the bonds.*]

What, with thy teeth ? thou'lt shortly tear her so,  
That's all my hope, thou'dst never had 'em else  
I have enough, and I will have my humour

RIC I'm now at liberty, widow

VAL. I'll be so too,

And then I come to thee — Give me this from you,  
brother

[*Takes writing*]

BRAN. Hold, sister, sister !

VAL Look you, the deed of gift, sir , I'm as  
free

He that has me has all, and thou art he.

BOTH SUIT How's that ?

VAL You're bobb'd , 'twas but a deed in trust, —  
And all to prove thee, whom I've found most just

BRAN I'm bobb'd among the rest too , I'd have  
sworn

'T had been a thing for me and my heirs for ever ,  
If I'd but got it up to the black box above,  
I[*t*] had been past redemption

FIRST SUIT. How am I cheated !

SEC SUIT I hope you'll have the conscience now  
to pay me, sir

RIC O wicked man, sower of strife and envy,  
Open not thy lips !

SEC SUIT How, how's this ?

RIC Thou hast no charge<sup>w</sup> at all, no child of  
thine own,

But two thou gott'st once of a scouring-woman,  
And they're both well provided for, they're i' th'  
hospital

Thou hast ten thousand pound to bury thee ,  
Hang thyself when thou wilt, a slave go with thee !

SEC SUIT I'm gone, my goodness comes all out  
together

I have enough, but I have not my humour [Exit

*Re-enter VIOLETTA*

VIO O master, gentlemen, and you, sweet wi-  
dow,—

I think you are no forwarder, yet I know not,—  
If ever you be sure to laugh again,  
Now is the time !

VAL Why, what's the matter, wench ?

VIO Ha, ha, ha !

BRAN Speak, speak

VIO Ha !—a marriage,

A marriage, I cannot tell't for laughing—ha, ha !

BRAN A marriage ? do you make that a laughing  
matter ?

VIO Ha !—ay, and you'll make it so when you  
know all

Here they come,<sup>x</sup> here they come, one man married  
to another !

<sup>w</sup> *Thou hast no charge, &c* ] See p 373

<sup>x</sup> *Here they come, &c* ] Gifford observes that there is a

VAL How? man to man?

VIO Ay, man to man, i'faith,  
There'll be good sport at night to bring 'em both  
to bed

*Re-enter MARTIA, PHILIPPA, and FRANCISCO*

Do you see 'em now? ha, ha, ha!

FIRST SUIT My daughter Martia!

MARTIA O my father! your love and pardon, sir!

VAL 'Tis she indeed, gentlemen

MARTIA I have been disobedient, I confess,  
Unto your mind, and heaven has punish'd me  
With much affliction since I fled your sight,  
But finding reconciliation from above  
In peace of heart, the next I hope's your love.

FIRST SUIT I cannot but forgive thee now I see  
thee,

Thou fledd'st a happy fortune of an old man,  
But Francisco's of a noble family,  
Though he be somewhat spent

FRAN I lov'd her not, sir,  
As she was yours, for I protest I knew't not,  
But for herself, sir, and her own deservings,  
Which, had you been as foul as you've been spiteful,  
I should have lov'd in her

FIRST SUIT Well, hold your prating, sir,  
You are not like to lose by't

PHIL O Violetta,  
Who shall laugh at us now?

VIO The child unborn, mistress

MARTIA Be good

FRAN Be honest

somewhat similar incident in *The New Inn*—note on Ben Jonson's *Works*, vol v p 433, where he cites the present passage very incorrectly.

MARTIA Heaven will not let you sin, and<sup>y</sup> you'd be careful

FRAN What means it sends to help you, think, and mend,

You're as much bound as we to praise that friend

PHIL I am so, and I will so

MARTIA Marry you speedily,

Children tame you, you'll die like a wild beast else

VIO Ay, by my troth, should I I've much ado To forbear laughing now, more's my hard fortune

*Re-enter MARTINO*

MAR O master, mistress, and you gentles all, To horse, to horse presently, if you mean to do Your country any service<sup>1</sup>

BRAN Art not asham'd, Martino, to talk of horsing

So openly before young married couples thus?

MAR It does concern the commonwealth, and me, And you, master, and all the thieves are taken

MARTIA What say'st, Martino?

MAR La, here's commonwealth's-men<sup>1</sup>

The man of art, master, that cupp'd your eyes, Is prov'd an arrant rascal, and his man,

That drew my tooth, an excellent purse-drawer—

I felt no pain in that, it went insensibly

Such notable villanies confess'd<sup>1</sup>——

BRAN Stop there, sir

We will have time for them—Come, gentlefolks,

Take a slight meal with us but the best cheer

Is perfect joy, and that we wish all here<sup>2</sup>

RIC Stay, stay, sir, I'm as hungry of my widow,

<sup>y</sup> and] i e if

<sup>2</sup> here] After this word, the old ed has "*Exeunt*," and gives the next speech of Ricardo, on another page, as "*Epilogue*,"—which in fact it is

As you can be upon your maid, believe it,  
But we must come to our desires in order,  
There's duties to be paid ere we go further —  
He that without your likings leaves this place,  
Is like one falls to meat and forgets grace,  
And that's not handsome, trust me, no  
Our rights being paid, and your loves understood,  
My widow and my meat then do<sup>z</sup> me good —  
I ha' no money, wench, I told thee true,—  
For my report, pray let her hear't from you

[*Exeunt omnes*]

\* *do*] Old ed "do's"

**A FAIR QUARREL.**





*A Faure Quarrell As it was Acted before the King and diuers  
times publiately by the Prince his Highnes Seruants Written*

{ *By Thomas Middleton* } *Gentl*  
{ *and William Rowley* }

*Printed at London for I T and are to bee sold at Christ Church  
Gate 1617 4to*

During the same year copies were put forth with a fresh title-page,—*A Faure Quarrell With new Additions of Mr Chaugh and Trimtram's Roaring, and the Bauds Song Neuer before Printed, &c*, these "new additions" being contained in three leaves, which the binder is desired to place "at the latter end of the fourth Act" Another edition appeared in 1622, 4to

On the title-page of the 4tos is a woodcut representing the Colonel and the Captain in combat, which has been copied into Strutt's *Dress and Habits, &c*, Plate cxxxix

Langbaine says, "The Plot of Fitz-allen, Russel, and Jane, is founded, as I suppose, on some Italian Novel, and may be read in English in the *Complaisant Companion*, octavo, p 280 That part of the Physitian tempting Jane, and then accusing her, is founded on a Novel of Cynthio Giraldi See Dec 4 Nov 5" *Acc of Engl. Dram Poets*, p 372



TO THE  
NOBLY DISPOSED, VIRTUOUS, AND FAITHFUL-BREASTED

ROBERT GREY, ESQUIRE,

ONE OF THE GROOMS OF HIS HIGHNESS' BED-CHAMBER,

*His poor well-willer wisheth his best wishes, hic et supra*

WORTHY SIR,

'Tis but a play, and a play is but a butt, against which many shoot many arrows of envy, 'tis the weaker part, and how much more noble shall it be in you to defend it yet if it be (as some philosophers have left behind 'em), that this megacosm, this great world, is no more than a stage, where every one must act his part, you shall of necessity have many partakers, some long, some short, some indifferent, all some, whilst indeed the players themselves have the least part of it, for I know few that have lands (which are a part of the world), and therefore no grounded men, but howsoever they serve for mutes, happily they must wear good clothes for attendance, yet all have exits, and must all be stript in the tiring-house (viz the grave), for none must carry any thing out of the stock You see, sir, I write as I speak, and I speak as I am, and that's excuse enough for me I did not mean to write an epistle of praise to you, it looks so like a thing I know you love not, flattery, which you exceedingly hate actively, and unpleasantly accept passively indeed, I meant to tell you your own, that is, that this child of the Muses is

yours, whoever begat it, 'tis laid to your charge, and, for aught I know, you must father and keep it too if it please you, I hope you shall not be ashamed of it neither, for it has been seen, though I say it, in good companies, and many have said it is a handsome, pretty-spoken infant. Now be your own judge, at your leisure look on it, at your pleasure laugh at it, and if you be sorry it is no better, you may be glad it is no bigger.

Yours ever,

WILLIAM ROWLEY \*

\* *William Rowley*] Whose name stands together with Middleton's on the title-pages of several plays, is generally considered as a dramatist of the third class. He appears also to have been an actor,—one of the company of players belonging to the Prince of Wales,—and to have excelled more in comedy than tragedy. An alteration of his best piece, *A New Wonder, a Woman never vex'd*, was performed with success at Covent Garden theatre in 1824.

## DRAMATIS PERSONÆ

RUSSELL, *brother to Lady Ager and father to Jane*  
*The Colonel*

CAPTAIN AGER, *son to Lady Ager*     ♦  
*Friends of the Colonel*

*Friends of Captain Ager*

FITZALLEN, *privately married to Jane*

CHOUGH, *a Cornish gentleman*

TRIMTRAM, *his servant*

*Physician*

*Surgeon*

*Usher of the Roaring School*

CAPTAIN ALBO, *a pander*

VAPOUR, *a tobacco-seller*

*Sergeants, Roarers, Servants*

LADY AGER, *mother to the captain, and sister to Russell*

JANE, *daughter to Russell, and privately married to Fitzallen*

*The Colonel's sister*

ANNE, *sister to the Physician*

*Dutch Nurse*

MEG, *a bawd*

PRISS, *a harlot*

Scene, LONDON and its neighbourhood



# A FAIR QUARREL.

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## ACT I SCENE I

*A Court before RUSSELL's House*

*Enter RUSSELL*

RUS It must be all my care, there's all my love,  
And that pulls on the other <sup>b</sup> Had I been left  
In a son behind me, while I had been here  
He should have shifted as I did before him,  
Liv'd on the freeborn portion of his wit,  
But a daughter, and that an only one,—O,  
We cannot be too careful o' her, too tender'  
'Tis such

A brittle niceness, a mere cupboard of glasses,  
The least shake breaks or cracks 'em All my aim is  
To cast her upon riches; that's the thing  
We rich men call perfection, for the world  
Can perfect nought without it 'tis not neatness,  
Either in handsome wit or handsome outside,  
With which one gentleman, far in debt, has courted  
her,

Which boldness he shall rue He thinks me blind  
And ignorant I've let him play a long time,  
Seem'd to believe his worth, which I know nothing  
He may perhaps laugh at my easy confidence,  
Which closely I requite upon his fondness,  
For this hour snaps him, and before his mistress,  
His saint, forsooth, which he inscribes my girl,

<sup>b</sup> other] Old eds "t'other"



Hé shall be rudely taken and disgrac'd  
 The trick will prove an everlasting scarecrow  
 To fright poor gallants from our rich men's daughters

*Enter LADY AGER and two Servants*

Sister! I've such a joy to make you a welcome of,  
 Better you never tasted

LADY AGER Good, sir, spare it not

RUS Colonel's come, and your son captain Ager

LADY AGER My son? [*Weeps*]

RUS I know your eye would be first serv'd,  
 That's the soul's taster still for grief or joy

LADY AGER O, if a mother's dear suit may prevail with him,

From England he shall never part again!

RUS No question he'll be rul'd, and grant you that

LADY AGER I'll bring all my desires to that request [*Exit with servants*]

RUS Affectionate sister! she has no daughter now,

It follows all the love must come to him,  
 And he has a worth deserves it, were it dearer

*Enter Friend of the Colonel and Friend of  
 CAPTAIN AGER*

COL's FR I must not give way to't

RUS What's here to question? [*Aside*]

COL's FR Compare young captain Ager with the Colonel!

CAP's FR Young? why, do you  
 Make youth stand for an imputation?  
 That which you now produce for his disgrace  
 Infers his nobleness, that, being young,  
 Should have an anger more inclin'd to courage

And moderation than the Colonel ,  
 A virtue as rare as chastity in youth ,  
 And let the cause be good—conscience in him,  
 Which ever crowns his acts, and is indeed  
 Valour's prosperity—he dares then as much  
 As ever made him famous that you plead for

COL 's FR Then I forbear too long

CAP 's FF His worth for me ! *[They fight]*

RUS Here's noble youths' belike some wench  
 has cross'd 'em,

And now they know not what to do with their blood  
*[Aside]*

*Enter the Colonel and CAPTAIN AGER*

COL How now ?

CAP AGER Hold, hold ! what's the incitement ?

COL So serious at your game ! come, come, the  
 quarrel ?

COL 's FR Nothing, good faith, sir

COL Nothing ? and you bleed ?

COL 's FR Bleed ! where ? pish, a little scratch  
 by chance, sir

COL What need this niceness,<sup>b</sup> when you know  
 so well

That I must know these things, and truly know 'em ?

Your daintiness makes me but more impatient ,

This strange concealment frets me

COL 's FR Words did pass

Which I was bound to answer, as my opinion

And love instructed me ,

• And should I take in general fame into 'em,

I think I should commit no error in't

COL What words, sir, and of whom ?

COL 's FR This gentleman

Parall'd captain Ager's worth with yours.

<sup>b</sup> niceness] i e scrupulousness

COL With mine?

COL'S FR It was a thing I could not listen to  
With any patience

CAP AGER What should ail you, sir?  
There was little wrong done to your friend i' that

COL How? little wrong to me?

CAP AGER I said so, friend,  
And I suppose that you'll esteem it so

COL Comparisons!

CAP AGER Why, sir, 'twixt friend and friend  
There is so even and level a degree,  
It will admit of no superlative

COL Not in terms of manhood?

RUS [*coming forward*] Nay, gentlemen ——

COL Good sir, give me leave—in terms of man-  
hood,

What can you dispute more questionable?  
You're a captain, sir, I give you all your due

CAP AGER And you are a colonel, a title  
Which may include within it many captains  
Yet, sir, but throwing by those titular shadows,  
Which add no substance to the men themselves,  
And take them uncompounded, man and man,  
They may be so with fair equality

COL You're a boy, sir!

CAP AGER And you have a beard, sir  
Virginity and marriage are both worthy,  
And the positive purity there are some  
Have made the nobler

COL How now?

RUS Nay, good sir ——

CAP. AGER I shrink not, he that goes the fore-  
most may  
Be overtaken

COL Death, how am I weigh'd!

CAP AGER In an even balance, sir, a beard  
put in

Gives but a small advantage man and man,  
And lift the scales

COL Patience shall be my curse,  
If it ride me further ' [*They draw their swords*

RUS How now, gallants?  
Believe me then, I must give aim<sup>c</sup> no longer  
Can words beget swords, and bring 'em forth, ha?  
Come, they're abortive propagations,  
Hide 'em, for shame! I had thought soldiers  
Had been musical, would not strike out of time,  
But to the consort<sup>d</sup> of drum, trumps, and fife  
'Tis madman-like to dance without music,  
And most unpleasing shews to the beholders,  
A Lydian ditty to a Doric note  
Friends embrace with steel hands? fie, it meets too  
hard!

I must have those encounters here debarr'd

COL Shall I lose here what I have safe brought  
home

Through many dangers?

CAP AGER What's that, sir?

COL My fame,  
Life of the life, my reputation  
Death! I am squar'd and measur'd out,  
My heights, depths, breadth, all my dimensions  
taken!

Sure I have yet beyond your astrolabe  
A spirit unbounded

CAP AGER Sir, you might weigh ——

RUS Tush!

All this is weighing fire, vain and fruitless

<sup>c</sup> *give aim*] See note, vol II p 335

<sup>d</sup> *consort*] See note, vol II p 350—equivalent here to  
*concert*

The further it runs into argument,  
 The further plung'd, beseech you, no more on't  
 I have a little clam, sir, in your blood,  
 As near as the brother to your mother,  
 If that may serve for power to move your quiet,  
 The rest I shall make up with courtesy  
 And an uncle's love

CAP. AGER I have done, sir, but ——

Rus. But? I'll have no more shooting at these  
 butts<sup>e</sup>

Col. We'll to pricks when he please.

Rus. You rove all still

Sir, I have no motive proof to digest<sup>f</sup>  
 Your raised choler back into temperate blood,  
 But if you'll make mine age a counsellor,—  
 As all ages have hitherto allow'd it,  
 Wisdom in men grows up as years increase,—  
 You shall make me blessed in making peace,  
 And do your judgment right

Col. In peace at home

Grey hairs are senators, but to determine  
 Soldiers and their actions ——

*Enter FITZALLEN and JANE*

Rus. 'Tis peace here, sir

And see, here comes a happy interim,  
 Here enters now a scene of loving arms,  
 This couple will not quarrel so

Col. 's Fz Be advis'd, sir,

This gentleman, Fitzallen, is your kinsman,  
 You may o'erthrow his long-labour'd fortunes

<sup>e</sup> *shooting at these butts*      *pricks*      *rove*] A succession of puns. The *prick* was the point or mark in the centre of the butts    to *rove* meant to shoot an arrow with an elevation, not point blank.

<sup>f</sup> *digest*] Frequently used for *digest* by our old writers

With one angry minute, 'tis a rich churl,  
And this his sole inheritrix, blast not  
His hopes with this tempest

COL It shall calm me  
All the town's conjurers and their demons could not  
Have laid my spirit so

FITZ Worthy coz,  
I gratulate your fair return to peace!  
Your swift fame was at home long before you

COL It meets, I hope your happy fortunes here,  
And I am glad in't I must salute your joys, coz,  
With a soldier's encounter [Kisses JANE

FITZ Worthy captain Ager!  
I hope, my kinsman shortly

RUS You must come short indeed,  
Or the length of my device will be ill-shrunk —  
[Aside

Why, now it shews finely! I'll tell you, sir,—  
Sir?—nay, son, I know i' th' end 'twill be so —

FITZ I hope so, sir

RUS Hope? nay, 'tis past all hope, son  
Here has been such a stormy encounter 'twixt<sup>s</sup>  
My cousin<sup>h</sup> captain and this brave Colonel,  
About I know not what—nothing indeed—  
Competitions, degrees, and comparatives  
Of soldiership, but this smooth passage of love  
Has calm'd it all—Come, I will have it sound,  
Let me see your hearts combined in your hands,  
And then I will believe the league is good  
It shall be the grape's, if we drink any blood

COL I have no anger, sir

CAP AGER I have had none,  
My blood has not yet rose to a quarrel,  
Nor have you had cause —

<sup>s</sup> 'twixt] Old eds "Betwixt"

<sup>h</sup> cousin] See note, vol 1 p 499

COL No cause of quarrel ?  
 Death ' if my father should tell me so ——  
 RUS Again ?

FITZ Good sir, for my sake ——

COL Faith, I have done, coz ,  
 You do too hastily believe mine anger  
 And yet, to say *diminishing*<sup>h</sup> valour  
 In a soldier is no cause of quarrel ——

RUS Nay, then, I'll remove the cause, to kill th'  
 effect

Kinsman, I'll press you to't, if either love  
 Or consanguinity may move you to't  
 I must disarm you , though ye are a soldier,  
 Pray, grant me your weapon , it shall be safe

[*Takes CAPTAIN AGER's sword*

At your regress from my house Now I know  
 No words can move this noble soldier's sword  
 To a man undefenc'd so we shall *parle*,<sup>i</sup>  
 And safely make all perfect friends again.

COL To shew my will, sir, accept mine to you ,  
 [*Gives his sword to RUSSELL*

As good not wear it as not dare to use it

COL's FR Nay, then, sir, we will be all exampl'd,  
 We'll have no arms here now but lovers' arms

[*Gives his sword to RUSSELL*

CAP.'s FR. No seconds must begin a quarrel  
 take mine, sir [*Gives his sword to RUSSELL*

RUS. Why, la, what a fine sunshine's here ! these  
 clouds

My breath has blown into another climate  
 I'll be your armorer ,<sup>j</sup> they are not pawn'd ——  
 These were the fish that I ~~did~~ angle for ,  
 I have caught 'em finely Now for my trick ,  
 My project's lusty, and will hit the nick

[*Exit with weapons*

<sup>h</sup> *diminishing*] i. e. diminishing  
<sup>j</sup> *armorers*] Old ed. "armourers."

<sup>i</sup> *parle*] i. e. parley

COL What, is't a match, beauty? I would now  
have

Alliance with my worthy captain Ager,  
To knit our loves the faster here is witness  
Enough, if you confirm it now

JANE Sir, my voice

Was long since given, since that I gave my hand

COL Would you had seal'd too!

JANE That wish comes too late,

For I too soon fear my delivery — *[Aside]*

My father's hand sticks yet, sir, you may now  
Challenge a lawful interest in his

He took your hand from your enraged blood,

And gave it freely to your opposite,

My cousin Ager methinks you should claim from  
him,

In the less quality of calmer blood,

To join the hands of two divided friends,

Even these two that would offer willingly

Their own embrace

COL's FR<sup>J</sup> Troth, she instructs you well,

Colonel, and you shall do a lover's part

Worth one brave act of valour

COL Why, I did

Misdoubt no scruple, is there doubt in it?

FRIZ Faith, sir, delays, which at the least are  
doubts,

But here's a constant resolution fix'd,

Which we wish willingly he would accord to

COL Tush, he shall do't, I will not be denied,

He owes me so much in the recompense

Of my reconciliation — Captain Ager,

You will take our parts against your uncle

In this quarrel?

<sup>J</sup> Col's Fr ] Old eds "Capt friend"



CAP AGER I shall do my best, sir,  
Two denials shall not repulse me I love  
Your worthy kinsman, and wish him mine, I know  
He doubts it not

COL See, he's return'd,

*Re-enter RUSSELL with Servant*

RUS Your cue,  
Be sure you keep it, 'twill be spoken quickly,  
Therefore watch it *[Exit Servant]*

COL Let's set on him all at once

ALL Sir, we have a suit to you

RUS What, all at once?

ALL All, all, i'faith, sir

RUS One speaker may yet deliver say, say,  
I shall not dare to stand out 'gainst so many

COL Faith, sir, here's a babbling matter<sup>k</sup> hangs  
on demur,

I make the motion for all without a fee,

Pray you, let it be ended this term

RUS Ha, ha, ha!—

That is the rascal's cue, and he has miss'd it—  
*[Aside]*

What is't, what is't, sir?

COL Why, sir, here's a man  
And here's a woman—you're scholar good enough—  
Put 'em together, and tell me what it spells?

RUS Ha, ha, ha!—  
There's his cue once again

*Re-enter Serpant*

O, he's come—humph! *[Aside]*

SER My master laughs, that is his cue to mis-  
chief *[Aside]*

COL What say you, sir?

<sup>k</sup> babbling matter] i e matter of broil

SER Sir ——

RUS Ha ! what say you, sir ?

SER Sir, there's a couple desire speedily to speak with you

RUS A couple, sir, of what ? hounds or horses ?

SER Men, sir, gentlemen or yeomen, I know not which,

But the one, sure, they are

RUS Hast thou no other description of them ?

SER They come with commission, they say, sir, to taste of your earth, if they like it, they'll turn it into gunpowder

RUS O, they are saltpetre-men—before me,<sup>1</sup> And they bring commission, the king's power indeed !

They must have entrance but the knaves will be brib'd,

There's all the hope we have in officers,  
They were too dangerous in a commonwealth,  
But that they will be very well corrupted,  
Necessary varlets

SER Shall I enter in,<sup>m</sup> sir ?

RUS By all fair means, sir,  
And with all speed, sir give 'em very good words,  
To save my ground unravish'd, unbroke up  
[Exit Servant.

Mine's yet

A virgin earth, the worm hath not been seen  
To wriggle in her chaste bowels, and I'd be loath  
A gunpowder fellow should deflower her now,

COL Our suit is yet delay'd by this means, sir.

<sup>1</sup> before me] An exclamation — so towards the conclusion of this act, Russell says,

—— “ ‘Fore me, and thou look'st half-all indeed ! ”

<sup>m</sup> enter in] i e shew in—but qy “ enter 'em ? ” So at p 81, “ I would not enter his man,” &c

RUS Alas, I cannot help it! these fellows gone,  
 As I hope I shall despatch 'em quickly,  
 A few articles shall conclude your suit  
 Who? master Fitzallen? the only man  
 That my adoption aims at

COL There's good hope then

*Enter two Sergeants in disguise*

FIRST SERG Save you, sir

RUS You are welcome, sir, for aught I know yet

SEC SERG We come to take a view and taste of  
 your ground, sir

RUS I'd rather feed you with better meat, gentlemen,

But do your pleasures, pray

FIRST SERG This is our pleasures —We arrest  
 you, sir,

In the king's name [They arrest FITZALLEN

FITZ Ha! at whose suit?

RUS How's that?

COL Our weapons, good sir, furnish us!

JANE Ay me!

RUS. Stay, stay, gentlemen, let's inquire the  
 cause

It may be but a trifle, a small debt

Shall need no rescue here

SEC SERG Sir, betwixt three creditors, master  
 Leach, master Swallow, and master Bonesuck, the  
 debts are a thousand pounds

RUS A thousand pounds! beshrow<sup>n</sup> me, a good<sup>o</sup>  
 man's substance!

COL Good sir, our weapons! we'll teach these  
 varlets to walk

<sup>n</sup> beshrow] 1 e (as ed 1622 has) "beshrew"

<sup>o</sup> good] 1 e as Shylock explains it, *sufficient*—in a pecuniary  
 sense

In their own parti-colour'd coats, that they  
May be distinguish'd from honest men

FIRST SERG Sir, attempt no rescue, he's our  
prisoner

You'll make the danger worse by violence

COL A plague upon your gunpowder-treason,  
Ye quick-damn'd varlets! is this your saltpetre-  
proving,

Your tasting earth? would you might ne'er feed  
better,

Nor none of your catchpoll tribe!—Our weapons,  
good sir!

We'll yet deliver him

Rus Pardon me, sir,

I dare not suffer [any] rescue here,

At least not by so great an accessory

As to furnish you had you had your weapons—

But to see the ill fate on't!—My fine trick, i'faith!

Let beggars beware to love rich men's daughters

I'll teach 'em the new morrice, I learnt it myself

Of another careful father *[Aside]*

FITZ May I not be bail'd?

SEC SERG Yes, but not with swords

COL Slaves, here are sufficient men!

FIRST SERG. Ay, i' th' field,

But not in the city—Sir, if this gentleman

Will be one, we'll easily admit the second.

Rus Who, I? sir, pray, pardon me I am wrong'd,

Very much wrong'd in this, I must needs speak it—

Sir, you have not dealt like an honest lover

With me nor my child here you boast to me

Of a great revenue, a large substance,

Wherein you would endow and state my daughter

Had I miss'd this, my opinion yet

Thought you a frugal man, to understand

The sure wards against all necessities,

Boldly to defend your wife and family,  
 To walk unmuff'd, dreadless of these flesh-hooks,  
 Even in the daring'st streets through all the city,  
 But now I find you a loose prodigal,  
 A large unthrift a whole thousand pound'—  
 Come from him, girl, his inside is not sound

Fitz Sir, I am wrong'd, these are malicious plots  
 Of some obscure enemies that I have,  
 These debts are none of mine

Rus Ay, all say so  
 Perhaps you stand engag'd for other men,  
 If so you do, you must then call't your own  
 The like arrearage do I run into  
 Should I bail you, but I have vow'd against it,  
 And I will keep my vows, that is religious

Fitz All this is nothing so, sir

Rus Nothing so?

By my faith, 'tis, sir, my vows are firm

Fitz I neither  
 Owe these debts, nor [am] engag'd for others

Rus. The easier is your liberty regain'd  
 These appear proofs to me

Col. Liberty, sir?

I hope you will not see him go to prison

Rus I do not mean to bear him company

So far, but I will see him out of my doors

O, sir, let him go to prison! 'tis a school

To tame wild bloods, he'll be much better for't

Col Better for lying in prison?

Rus In prison, believe it,

Many an honest man lies in prison, else all

The keepers are knaves, they told me so themselves

Col Sir, I do now suspect you have betray'd him  
 And us, to cause us to be weaponless  
 If it be so, you're a blood-sucking churl,

One that was born in a great frost, when charity  
Could not stir a finger, and you shall die  
In heat of a burning fever 'th' dog-days,  
To begin your hell to you I've said your grace for  
you,

Now get you to supper as soon as you can,  
Pluto, the master of the house, is set already

CAP. AGER Sir, you do wrong mine uncle

COL Pox on your uncle

And all his kin' if my kinsman mingle

No blood with him

CAP. AGER You are a foul-mouth'd fellow!

COL Foul-mouth'd I will be—thou'rt the son of  
a whore!

CAP. AGER Ha! whole? plagues and furies! I'll  
thrust that back,

Or pluck thy heart out after!—son of a whore?

COL On thy life I'll prove it

CAP. AGER Death, I am naked!—

Uncle, I'll give you my left hand for my sword  
To arm my right with—O this fire will flame me  
Into present ashes!

COL Sir, give us weapons,

We ask our own; you will not rob us of them?

RUS No, sir, but still restrain your furies here

At my door I'll give you them, nor at this time

My nephew's, a time will better suit you

And I must tell you, sir, you have spoke swords,

And, 'gainst the law of arms, poison'd the blades,

And with them wounded the reputation

Of an unblemish'd woman would you were out of  
my doors!

COL Pox on your doors, and let it run all your  
house o'er!

Give me my sword!

CAP. AGER We shall meet, Colonel?

COL Yes, better provided to spur thee more,  
I do repeat my words — son of a whole !

[Exit with his Friend

CAP 's FR Come, sir, 'tis no worse than it was,  
you can

Do nothing now [Exit with CAPT AGER

RUS No, I'll bar him now — Away with that  
beggar ! [Exit

JANE Good sir,

Let this persuade you for two minutes' stay,  
At this price, I know, you can wait all day

[Giving money

FIRST SERG You know the remora<sup>a</sup> that stays  
our ship always

JANE Your ship sinks many when this hold lets  
go —

O my Fitzallen ! what is to be done ?

FITZ To be still thine is all my part to be,  
Whether in freedom or captivity

JANE But art thou so engag'd as this pretends ?

FITZ By heaven, sweet Jane, 'tis all a hellish plot !  
Your cruel-smiling father all this while  
Has candied o'er a bitter pill for me,  
Thinking by my remove to plant some other,  
And then let go his fangs.

JANE Plant some other ?

Thou hast too firmly stamp't me for thine own,

Ever to be ras'd out I am not current

In any other's hand, I fear too soon

I shall discover it

FITZ Let come the worst,

<sup>a</sup> *remora*] "The Latin name of a fish that adheres to the sides and keels of ships, and retards their way" Whalley's note, Ben Jonson, *Works*, vol II p 442, ed Gifford — The word is often used by our early dramatists See p 269 of this vol

Bind but this knot with an unloosed line,  
I will be still thine own

JANE And I'll be thine

FIRST SERG My watch has gone two minutes,  
master

FITZ It shall not be renew'd, I go, sir—Fare-  
well !

JANE Farewell ! we both are prison'd, though  
not together,  
But here's the difference in our luckless chance,  
I fear mine own, wish thy deliverance

FITZ Our hearts shall hourly visit I'll send to  
thee,

Then 'tis no prison where the mind is free  
[Exit with Sergeants

*Re-enter RUSSELL*

RUS So, let him go !—Now, wench, I bring thee  
joys,

A fair sunshine after this angry storm  
It was my policy to remove this beggar  
What ? shall rich men wed their only daughters  
To two fair suits of clothes, and perhaps yet  
The poor tailor is unpaid ? no, no, my girl,  
I have a lad of thousands coming in  
Suppose he have more wealth than wit to guide it,  
Why, there's thy gains, thou keep'st the keys of all,  
Disposest all, and for generation,  
Man does most seldom stamp 'em from the brain,  
Wise men beget ° fools, and fools are the fathers  
To many wise children, *hysteron proteron*,  
A great scholar may beget an idiot,  
And from the plough-tail may come a great scholar,  
Nay, they are frequent propagations

° *beget*] Old ed "begets."



JANE I am not well, sir

RUS Ha ' not well, my girl ?

Thou shalt have a physician then, [i'faith],  
The best that gold can fetch upon his footcloth <sup>p</sup>  
Thou know'st my tender pity to thee ever ,  
Want nothing that thy wishes can instruct thee  
To call for,—'fore me,<sup>q</sup> and thou look'st half-ill  
indeed !

But I'll bring one within a day to thee  
Shall rouse thee up, for he's come up already ,  
One master Chough, a Cornish gentleman ,  
Has as much land of his own fee-simple  
As a crow can fly over in half a day  
And now I think on't, at the Crow at Aldgate  
His lodging is —he shall so stir thee up !—  
Come, come, be cheer'd ! think of thy preferment  
Honour and attendance, these will bring thee health,  
And the way to 'em is to climb by wealth  
[*Exeunt*

• ACT II SCENE I

*A Room in LADY AGER's House*

*Enter CAPTAIN AGER*

CAP. AGER The son of a whore ?  
There is not such another murdering-piece<sup>r</sup>  
In all the stock of calumny , it kills  
At one report two reputations,  
A mother's and a son's. If it were possible

<sup>p</sup> *footcloth*] See note, vol 1 p 396

<sup>q</sup> *'fore me*] See note, p 459

<sup>r</sup> *murdering-piece*] Was the name of a very destructive piece of ordnance see Nares's *Gloss* in v Shakespeare uses the word, *Hamlet*, act iv sc 5

That souls could fight after the bodies fell,  
 This were a quarrel for 'em, he should be one, indeed,

That never heard of heaven's joys or hell's torments,  
 To fight this out I am too full of conscience,  
 Knowledge, and patience, to give justice to't,  
 So careful of my eternity, which consists  
 Of upright actions, that unless I knew  
 It were a truth I stood for, any coward  
 Might make my breast his foot-pace and who lives  
 That can assure the truth of his conception,  
 More than a mother's carriage makes it hopeful?  
 And is't not miserable valour then,  
 That man should hazard all upon things doubtful?  
 O, there's the cruelty of my foe's advantage!  
 Could but my soul resolve my cause were just,  
 Earth's mountain nor sea's surge should hide him  
 from me!

E'en to hell's threshold would I follow him,  
 And see the slanderer in before I left him!  
 But as it is, it fears<sup>s</sup> me, and I never  
 Appear'd too conscionably just till now  
 My good opinion of her life and virtues  
 Bids me go on, and fain would I be rul'd by't,  
 But when my judgment tells me she's but woman,  
 Whose frailty<sup>t</sup> let in death to all mankind,  
 My valour shrinks at that Certain, she's good,  
 There only wants but my assurance in't,  
 And all things then were perfect how I thirst for't!  
 Here comes the only she that could resolve<sup>u</sup>—  
 But 'tis too vild<sup>v</sup> a question to demand indeed

<sup>s</sup> *fears*] i e frightens

<sup>t</sup> *frailty*] First ed "fraileto," ed 1622, "frailtie to"

<sup>u</sup> *resolve*] i e assure, satisfy, convince

<sup>v</sup> *vild*] See note, vol 11 p 393

*Enter* LADY AGER

LADY AGER Son, I've a suit to you

CAP AGER That may do well — [*Aside*  
To me, good madam? you're most sure to speed  
in't,

Be't i' my power to grant it

LADY AGER 'Tis my love  
Makes the request, that you would never part  
From England more

CAP AGER With all my heart 'tis granted! —  
I'm sure I'm i' the way never to part from't [*Aside*

LADY AGER Where left you your dear friend the  
Colonel?

CAP AGER O, the dear Colonel,—I should meet  
him soon

LADY AGER O fail him not then! he's a gentle-  
man

The fame and reputation of your time  
Is much engag'd to

CAP AGER Yes, and<sup>w</sup> you knew all, mother

LADY AGER I thought I'd known so much of  
his fair goodness,  
More could not have been look'd for

CAP AGER O, yes, yes, madam,  
And this his last exceeded all the rest

LADY AGER For gratitude's sake, let me know  
this, I prithee!

CAP AGER Then thus, and I desire your cen-  
sure<sup>x</sup> freely,  
Whether it appear'd not a strange noble kindness  
in him

LADY AGER Trust me, I long to hear't

CAP AGER You know he's hasty,—  
That by the way

<sup>w</sup> and] i e if

<sup>x</sup> censure] i e opinion

LADY AGER So are the best conditions,<sup>7</sup>  
Your father was the like

CAP AGER I begin now  
To doubt me more why am not I so too then?  
Blood follows blood through forty generations,  
And I've a slow-pac'd wrath—a shrewd dilemma'  
[*Aside*

LADY AGER Well, as you were saying, sir——

CAP AGER Marry, thus, good madam  
There was in company a foul-mouth'd villain—  
Stay, stay,  
Who should I liken him to that you have seen?  
He comes so near one that I would not match him  
with,  
Faith, just a' th' Colonel's pitch, he's ne'er the  
worse man,

Usurers have been compar'd to magistrates,  
Extortioners to lawyers, and the like,  
But they all prove ne'er the worse men for that

LADY AGER That's bad enough, they need not

CAP AGER This rude fellow,  
A shame to all humanity or manners,  
Breathes from the rottenness of his gall and malice  
The foulest stain that ever man's fame blemish'd,  
Part of which fell upon your honour, madam,  
Which heighten'd my affliction

LADY AGER Mine? my honour, sir?

CAP AGER The Colonel, soon enrag'd, as he's  
all touchwood,  
Takes fire before me, makes the quarrel his,  
Appoints the field, my wrath could not be heard,  
His was so high-pitch'd, so gloriously mounted  
Now, what's the friendly fear that fights within me,  
Should his brave noble fury undertake

<sup>7</sup> conditions] i e dispositions

A cause that were unjust in our defence,  
 And so to lose him everlastingly  
 In that dark depth where all bad quarrels sink  
 Never to rise again, what pity 'twere  
 First to die here, and never to die there !

LADY AGER Why, what's the quarrel—speak,  
 sir—that should raise  
 Such fearful doubt, my honour bearing part on't ?  
 The words, whate'er they were

CAP AGER Son of a whore !

LADY AGER Thou liest ! *[Strikes him]*  
 And were my love ten thousand times more to thee,  
 Which is as much now as e'er mother's was,  
 So thou should'st feel my anger Dost thou call  
 That quarrel doubtful ? where are all my merits ?  
 Not one stand up to tell this man his error ?  
 Thou might'st as well bring the sun's truth in ques-  
 tion

As thy birth or my honour !

CAP AGER Now blessings crown you for't !  
 It is the joyfull'st blow that e'er flesh felt

LADY AGER Nay, stay, stay, sir, thou art not  
 left so soon,  
 This is no question to be slighted off,  
 And at your pleasure clos'd up fair again,  
 As though you'd never touch'd it no, honour  
 doubted

Is honour deeply wounded, and it rages  
 More than a common smart, being of thy making,  
 For thee to fear my truth, it kills my comfort  
 Where should fame seek for her reward, when he  
 That is her own by the great tie of blood,  
 Is farthest off in bounty ? O poor goodness !  
 That only pay'st thyself with thy own works,  
 For nothing else looks towards thee Tell me, pray,  
 Which of my loving cares dost thou requite

With this vild<sup>2</sup> thought, which of my prayers or wishes ?

Many thou ow'st me for this seven year hast thou known me

A widow, only married to my vow,  
That's no small witness of my faith and love  
To him that in life was thy honour'd father,  
And live I now to know that good mistrusted ?

CAP AGER No, 't shall appear that my belief is cheerful,

For never was a mother's reputation  
Noblier defended 'tis my joy and pride  
I have a firm [faith] to bestow upon it

LADY AGER What's that you said, sir ?

CAP AGER 'Twere too bold and soon yet  
To crave forgiveness of you, I'll earn it first  
Dead or alive I know I shall enjoy it

LADY AGER What's all this, sir ?

CAP AGER My joy's beyond expression !  
I do but think how wretched I had been  
Were this another's quarrel, and not mine

LADY AGER Why, is it yours ?

CAP AGER Mine ? think me not so miserable,  
Not to be mine, then were I worse than abject,  
More to be loath'd than vileness or sin's dunghill  
Nor did I fear your goodness, faithful madam,  
But came with greedy joy to be confirm'd in't,  
To give the nobler onset Then shines valour,  
And admiration from her fix'd sphere draws,  
When it comes burnish'd with a righteous cause,  
Without which I'm ten fathoms under coward,  
That now am ten degrees above a man,  
Which is but one of virtue's easiest wonders

<sup>2</sup> vild] See note, vol II p 393

LADY AGER But, pray, stay, all this while I understood you  
The Colonel was the man

CAP AGER Yes, he's the man,  
The man of injury, reproach, and slander,  
Which I must turn into his soul again

LADY AGER The Colonel do't? that's strange!

CAP. AGER The villain did it,  
That's not so strange — your blessing and your leave

LADY AGER Come, come, you shall not go!

CAP AGER Not go? were death  
Sent now to summon me to my eternity,  
I'd put him off an hour, why, the whole world  
Has not chains strong enough to bind me from't  
The strongest is my reverence to you,  
Which if you force upon me in this case,  
I must be forc'd to break it

LADY AGER Stay, I say!

CAP AGER In any thing command me but in  
this, madam

LADY AGER 'Las, I shall lose him! [*Aside*]—  
You will hear me first?

CAP. AGER At my return I will

LADY AGER. You'll never hear me more, then

CAP AGER How?

LADY AGER Come back, I say!  
You may well think there's cause I call so often

CAP AGER Ha, cause! what cause?

LADY AGER So much, you must not go

CAP AGER. How?

LADY AGER You must not go.

CAP AGER Must not? why?

LADY AGER I know a reason for't,  
Which I could wish you'd yield to, and not know;

If not, it must come forth faith, do not know,  
And yet obey my will

CAP AGER Why, I desire  
To know no other than the cause I have,  
Nor should you wish it, if you take your injury,  
For one more great I know the world includes  
not

LADY AGER Yes, one that makes this nothing  
yet be rul'd,  
And if you understand not, seek no further

CAP AGER I must, for this is nothing

LADY AGER Then take all,  
And if amongst it you receive that secret  
That will offend you, though you condemn me,  
Yet blame yourself a little, for, perhaps,  
I would have made my reputation sound  
Upon another's hazard with less pity,  
But upon yours I dare not

CAP AGER How?

LADY AGER I dare not

'Twas your own seeking this

CAP AGER If you mean evilly,  
I cannot understand you, nor for all the riches  
This life has, would I

LADY AGER Would you never might!

CAP AGER Why, your goodness, that I joy to  
fight for

LADY AGER In that you neither right your joy  
nor me

CAP AGER What an ill orator has virtue got  
here!

Why, shall I dare to think it a thing possible  
That you were ever false?

LADY AGER O, fearfully!  
As much as you come to

CAP AGER O silence, cover me!



I've felt a deadlier wound than man can give me  
False !

LADY AGER I was betray'd to a most sinful hour  
By a corrupted soul I put in trust once,  
A kinswoman

CAP AGER Where is she ? let me pay her !

LADY AGER O, dead long since !

CAP AGER Nay, then, sh'as all her wages  
False ! do not say't, for honour's goodness, do not !  
You never could be so He I call'd father  
Deserv'd you at your best, when youth and merit  
Could boast at highest in you, y'had no grace  
Or virtue that he match'd not, no delight  
That you invented but he sent it crown'd  
To your full-wishing soul

LADY AGER That heaps my guiltiness

CAP AGER O, were you so unhappy to be false  
Both to yourself and me ? but to me chiefly  
What a day's hope is here lost ! and with it  
The joys of a just cause ! Had you but thought  
On such a noble quarrel, you'd ha' died  
Ere you'd ha' yielded, for the sin's hate first,  
Next for the shame of this hour's cowardice  
Curst be the heat that lost me such a cause,  
A work that I was made for ! Quench, my spirit,  
And out with honour's flaming lights within thee !  
Be dark and dead to all respects of manhood !  
I never shall have use of valour more  
Put off your vow for shame ! why should you  
hoard up

Such justice for a barren widowhood,  
That was so injurious to the faith of wedlock ?

[Exit LADY AGER.]

I should be dead, for all my life's work's ended,  
I dare not fight a stroke now, nor engage  
The noble resolution of my friends

*Enter two Friends of CAPTAIN AGER*

That were more vild<sup>a</sup>—they're here kill me, my shame!

I am not for the fellowship of honour [Aside.

FIRST FR Captain! fie, come, sir! we've been seeking for you

Very late to-day, this was not wont to be

Your enemy's i' th' field

CAP AGER Truth enters cheerfully

SEC FR Good faith, sir, you've a royal quarrel on't.

CAP AGER Yes, in some other country, Spain or Italy,

It would be held so

FIRST FR How? and is't not here so?

CAP AGER 'Tis not so contumeliously receiv'd In these parts, and<sup>b</sup> you mark it

FIRST FR Not in these?

Why, prithee, what is more, or can be?

CAP AGER Yes,

That ordinary commotioner, the lie,

Is father of most quarrels in this climate,

And held here capital, and<sup>b</sup> you go to that

SEC FR But, sir, I hope you will not go to that,

Or change your own for it son of a whore!

Why, there's the lie down to posterity,

The lie to birth, the lie to honesty

Why would you cozen yourself so, and beguile

So brave a cause, manhood's best masterpiece?

Do you e'er hope for one so brave again?

CAP AGER Consider then the man, [the] Colonel,

Exactly worthy, absolutely noble,

However spleen and rage abuses him,

<sup>a</sup> vild] See note, vol II p 393

<sup>b</sup> and] i. e. if

And 'tis not well nor manly to pursue  
A man's infirmity

FIRST FR O miracle !

So hopeful, valiant, and complete a captain  
Possess'd with a tame devil ! Come out ! thou  
spoilest

The most improv'd young soldier of seven king-  
doms ,

Made captain at nineteen , which was deserv'd  
The year before, but honour comes behind still

Come out, I say ! This was not wont to be ,  
That spirit ne'er stood in need of provocation,  
Nor shall it now away, sir !

CAP AGER Urge me not

FIRST FR By manhood's reverend honour, but  
we must !

CAP AGER I will not fight a stroke.

FIRST FR O blasphemy

To sacred valour !

CAP AGER Lead me where you list

FIRST FR. Pardon this traitorous slumber, clogg'd  
with evils

Give captains rather wives than such tame devils !

[*Exeunt*]

## SCENE II.

*A Room in RUSSELL'S House*

*Enter Physician and JANE*

PHY. Nay, mistress,<sup>c</sup> you must not be cover'd to  
me ,

The patient must ope to the physician

<sup>c mistress</sup>] Old eds " Master"—the original MS having  
had merely " M "

All her dearest sorrows art is blinded else,  
And cannot shew her mystical effects

JANE Can art be so dim-sighted, learned sir?

I did not think her so incapacious  
You train me, as I guess, like a conjurer,  
One of our fine<sup>d</sup> oraculous wizards,  
Who, from the help of his examinant,  
By the near guess of his suspicion,  
Points<sup>e</sup> out the thief by the marks he tells him  
Have you no skill in physiognomy?

What colour, says your coat, is my disease?

I am unmarried, and it cannot be yellow,<sup>f</sup>

If it be maiden-green, you cannot miss it

PHY I cannot see that vacuum in your blood  
But, gentlewoman, if you love yourself,  
Love my advice, be free and plain with me  
Where lies your grief?

JANE Where lies my grief indeed?  
I cannot tell the truth, where my grief lies,  
But my joy is imprison'd

PHY This is mystical!

JANE Lord, what plain questions you make problems of!

Your art is such a regular highway,  
That put you out of it, and you are lost  
My heart's imprison'd in my body, sir,  
There is all my joy, and my sorrow too  
Lies very near it

PHY They are bad adjuncts;  
Your joy and grief, lying so near together,  
Can propagate no happy issue remove  
The one, and let it be the worst—your grief—  
If you'll propose the best unto your joy.

<sup>d</sup> *fine*] Old eds "fine"

<sup>e</sup> *Points*] Old eds "Appoints"

<sup>f</sup> *yellow*] i.e. jealousy see note, p 134

JANE Why, now comes your skill what physic  
for it?

PHY Now I have found you out, you are in love

JANE I think I am what's<sup>f</sup> your appliance now?  
Can all your Paracelsian mixtures cure it?

'T must be a surgeon of the civil law,  
I fear, that must cure me

PHY Gentlewoman,

If you knew well my heart, you would not be  
So circular,<sup>g</sup> the very common name  
Of physician might reprove your niceness,<sup>h</sup>  
We are as secret as your confessors,  
And as firm obliged, 'tis a fine like death  
For us to blab

JANE I will trust you, yet, sir,  
I'd rather do it by attorney to you,  
I else have blushes that will stop my tongue  
Have you no friend so friendly as yourself,  
Of mine own sex, to whom I might impart  
My sorrows to you at the second hand?

PHY Why, la, there I hit you<sup>i</sup> and be confirm'd  
I'll give you such a bosom-counsellor,  
That your own tongue shall be sooner false to you.  
Make yourself unready,<sup>i</sup> and be naked to her,  
I'll fetch her presently [Exit

JANE I must reveal,  
My shame will else take tongue, and speak before  
me.

'Tis a necessity impulsive drives me  
O my hard fate, but my more hard father,  
That father of my fate<sup>i</sup>—a father, said I?  
What a strange paradox I run into!

<sup>f</sup> *what's*] So ed 1622 First ed. "what."

<sup>g</sup> *circular*] i e roundabout.

<sup>h</sup> *niceness*] See note, p 451

<sup>i</sup> *make yourself unready*] i e undress yourself compare  
pp 35, 396, and notes

I must accuse two fathers of my fate  
 And fault, a reciprocal generation  
 The father of my fault would have repair'd  
 His faulty issue, but my fate's father hinders it  
 Then fate and fault, wherever I begin,  
 I must blame both, and yet 'twas love did sin

*Re-enter Physician with ANNE*

PHY Look you, mistress, here's your closet,  
   put in  
 What you please, you ever keep the key of it  
 JANE Let me speak private, sir  
 PHY With all my heart,  
 I will be more than mine ears' length from you

*[Retires]*

JANE You hold some endear'd place with this  
 gentleman?

ANNE He is my brother, forsooth, I his creature,  
 He does command me any lawful office,  
 Either in act or counsel

JANE I must not doubt you,  
 Your brother has protested secrecy,  
 And strengthen'd me in you I must lay ope  
 A guilty sorrow to you, I'm with child  
 'Tis no black swan I shew you, these spots stick  
 Upon the face of many go for maids  
 I that had face enough to do the deed,  
 Cannot want tongue to speak it, but 'tis to you,  
 Whom I accept my helper

ANNE Mistress, 'tis lock'd  
 Within a castle that's invincible  
 It is too late to wish it were undone

JANE I've scarce a wish within myself so strong,  
 For, understand me, 'tis not all so ill  
 As you may yet conceit it this deed was done

When heaven had witness to the jugal<sup>j</sup> knot,  
Only the barren ceremony wants,  
Which by an adverse father is abridg'd

ANNE Would my pity could help you !

JANE Your counsel may

My father yet shoots widest from my sorrow,  
And, with a care indulgent, seeing me chang'd  
From what I was, sends for your good brother  
To find my grief, and practise remedy  
You know it, give it him, but if a fourth  
Be added to this counsel, I will say  
Ye're worse than you can call me at the worst,  
At this advantage of my reputation

ANNE I will revive a reputation  
That women long have<sup>k</sup> lost, I will keep counsel  
I'll only now oblige my teeth to you,  
And they shall bite the blabber, if it offer  
To breathe on an offending syllable

JANE I trust you, go, whisper<sup>l</sup> Here comes my  
father

*Enter* RUSSELL, CHOUGH, and TRIMTRAM

RUS Sir, you are welcome, more, and most welcome,

All the degrees of welcome, thrice welcome, sir !

CHOUGH Is this your daughter, sir ?

RUS Mine only joy, sir

CHOUGH I'll shew her the Cornish hug,<sup>m</sup> sir  
[*embraces her*]—I have kissed you now, sweetheart,  
and I never do any kindness to my friends but I  
use to hit 'em in the teeth with it presently.

<sup>j</sup> *jugal*] 1 e nuptial

<sup>l</sup> *whisper*] 1 e whisper to your brother the cause of my  
sorrow

<sup>m</sup> *Cornish hug*] A particular lock, practised by the Cornish  
wrestlers

<sup>k</sup> *have*] Old eds "has"

TRIM My name is Trimtram, forsooth, look, what my master does, I use to do the like

[Attempts to kiss ANNE

ANNE You are deceived, sir, I am not this gentlewoman's servant, to make your courtesy equal

CHOUGH You do not know me, mistress?

JANE No indeed — I doubt I shall learn too soon

[Aside

CHOUGH My name is Chough, a Cornish gentleman, my man's mine own countryman too, i'faith I warrant you took us for some of the small islanders

JANE I did indeed, between the Scotch and Irish

CHOUGH Red-shanks? I thought so, by my truth no, truly,

We are right Cornish diamonds

<sup>n</sup> *Chough, a Cornish gentleman*] Old eds "Chawgh," &c — Chough or chuff is a sea-bird, generally thought a stupid one, common in Cornwall and a *Cornish chough* appears to have been a name for a silly fellow from the country,

"For here I might obserue a *Country gull*,  
Whose fathers death had made his pockets full,  
Mount Ludgate-hill to buy a Spanish felt,  
Pull out his money, bid the Knaue go tel't  
Notes from Black-fryers I presently might gather,  
For now this *Cornish Chough* mourns for his father  
In a Carnation feather," &c

Brathwait's *Honest Ghost*, 1658, p 167

<sup>o</sup> *Red-shanks*] An appellation of contempt given to the Scottish Highlanders and to the native Irish "Both summer and winter (except when the frost is most vehement), going always bare-legged and bare-footed, our delight and pleasure is not only in hunting of red-deer, wolves, foxes, and graies [i.e. badgers], whereof we abound and have great plenty, but also in running, leaping, swimming, shooting, and throwing of



TRIM Yes, we cut  
 Out quarrels<sup>p</sup> and break glasses where we go  
 PHY If it be hidden from her father, yet  
 His ignorance understands well his knowledge,  
 For this I guess to be some rich coxcomb  
 He'd put upon his daughter

ANNE That's plainly so

PHY Then only she's beholding<sup>q</sup> to our help  
 For the close delivery of her burden,  
 Else all's overthrown

ANNE And, pray, be faithful in that, sir

PHY Tush, we physicians are the truest  
 Alchemists, that from the ore and dross of sin  
 Can new distil a maidenhead again

RUS How do you like her, sir?

CHOUGH Troth, I do like her, sir, in the way of  
 comparison, to any thing that a man would desire,  
 I am as high as the Mount<sup>r</sup> in love with her already,  
 and that's as far as I can go by land, but I hope  
 to go further by water with her one day

RUS I tell you, sir, she has lost some colour  
 By wrestling with a peevish sickness now of late

CHOUGH Wrestle<sup>s</sup> nay, and<sup>s</sup> she love wrestling,  
 I'll teach her a trick to overthrow any peevish sick-  
 ness in London, whate'er it be

RUS Well, she had a rich beauty, though I say't,  
 Nor is it lost, a little thing repairs it

dots Therefore in so much as we use, and delight so to go  
 always, the tender delicate gentlemen of Scotland call us  
*Redshanks*" MS quoted by Pinkerton—*Hist of Scot* vol 11  
 p 396

<sup>p</sup> *quarrels*] A play on the word—squares of glass in win-  
 dows

<sup>q</sup> *beholding*] See note, p 286

<sup>r</sup> *the Mount*] 1 e St. Michael's Mount in Cornwall

<sup>s</sup> *and*] 1 e if

CHOUGH She shall command the best thing that  
I have  
In Middlesex, i'faith

RUS Well, sir, talk with her,  
Give her a relish of your good liking to her,  
You shall have time and free  
Access to finish what you now begin

JANE What means my father? my love's unjust  
restraint,

My shame, were it published, both together  
Could not afflict me like this odious fool

Now I see why he hated my Fitzallen [Aside

CHOUGH Sweet lady, your father says you are a  
wrestler if you love that sport, I love you the  
better i'faith, I love it as well as I love my meat  
after supper, 'tis indeed meat, drink, and cloth to  
me

JANE Methinks it should tear your clothes, sir

CHOUGH Not a rag, i'faith—Trimtram, hold my  
cloak [*Gives his cloak to TRIMTRAM* ]—I'll wrestle  
a fall with you now, I'll shew you a trick that you  
never saw in your life

JANE O, good sir, forbear! I am no wrestler

PHY Good sir, take heed, you'll hurt the gentle-  
woman

CHOUGH I will not catch beneath the waist, be-  
lieve it,

I know fair play

JANE 'Tis no woman's exercise in London, sir

CHOUGH I'll ne'er believe that the hug and the  
lock between man and woman, with a fair fall, is  
as sweet an exercise for the body as you'll desire  
in a summer's evening

PHY Sir, the gentlewoman is not well

CHOUGH It may be you are a physician, sir?

PHY 'Tis so, sir

CHOUGH I say, then, and I'll stand to't, three ounces of wrestling with two hips, a yard of a green gown put together in the inturn, is as good a medicine for the green sickness as ever breathed

TRIM Come, sir, take your cloak again, I see here will be ne'er a match [Returns cloak

JANE A match?

I had rather be match'd from a musket's mouth,  
And shot unto my death [Aside

CHOUGH I'll wrestle with any man for a good supper

TRIM Ay, marry, sir, I'll take your part there, catch that catch may

PHY Sir, she is willing to t there at my house  
She shall be private, and near to my attendance  
I know you'll<sup>t</sup> not mistrust my faithful care,  
I shall return her soon and perfectly

RUS Take your charge, sir — Go with this gentleman, Jane,

But, prithee, look well this way ere thou go'st,  
'Tis a rich simplicity of great estate,  
A thing that will be rul'd, and thou shalt rule,  
Consider of your sex's general aim,  
That domination is a woman's heaven

JANE I'll think on't, sir

RUS. My daughter is retiring, sir

CHOUGH I will part at Dartmouth with her, sir  
[Kisses her] — O that thou didst but love wrestling!  
I would give any man three foils on that condition!

TRIM There's three sorts of men that would thank you for 'em, either cutlers, fencers, or players

RUS Sir, as I began I end, — wondrous welcome!  
[Exeunt all except CHOUGH and TRIMTRAM.

<sup>t</sup> you'll] So ed. 1622 First ed "you"

TRIM What, will you go to school to-day? you are entered, you know, and your quarterage runs on

CHOUGH What, to the roaring school?<sup>u</sup> pox on't, 'tis such a damnable noise, I shall never attain it neither I do wonder they have never a wrestling school, that were worth twenty of your fencing or dancing schools

TRIM Well, you must learn to roar here in London, you'll never proceed in the reputation of gallantry else

CHOUGH How long has roaring been an exercise, thinkest thou, Trimtram?

TRIM Ever since guns came up, the first was your roaring Meg<sup>v</sup>

CHOUGH Meg? then 'twas a woman was the first roarer?

TRIM Ay, a fire of her touch-hole, that cost many a proper man's life since that time, and then the lions, they learnt it from the guns, living so near 'em,<sup>w</sup> then it was heard to the Bankside, and the bears<sup>x</sup> they began to roar, then the boys got it, and so ever since there have been a company of roaring boys

CHOUGH And how long will it last, thinkest thou?

TRIM. As long as the water runs under London Bridge, or watermen [ply] at Westminster stairs

<sup>u</sup> *the roaring school*] See act iv sc 1 —*Roarers*, or *roaring-boys* (repeatedly mentioned by our early dramatists), were the bullying bucks who, in Middleton's time and long after, infested the streets of London. It is, perhaps, unnecessary to remark, that the picture of them in the present play is a comic exaggeration, and that "roaring" was never reduced to a science, or taught in a school.

<sup>v</sup> *roaring Meg*] See note, vol 1 p 263

<sup>w</sup> *near 'em*] i e in the Tower

<sup>x</sup> *the bears*] In Paris Garden, Southwark see note, vol 1 p 407

CHOLGH Well, I will begin to roar too, since it is in fashion O Corineus, this was not in thy time ! I should have heard on't by the tradition of mine ancestors—for I'm sure there were Choughs in thy days—if it had been so when Hercules and thou wert on the Olympic Mount together, then was wrestling in request

TRIM Ay, and that Mount is now the Mount in Cornwall Corineus brought it thither under one of his arms, they say

CHOLGH O Corineus, my predecessor, that I had but lived in those days to see thee wrestle ! on that condition I had died seven year ago

TRIM Nay, it should have been a dozen at least, 'faith, on that condition [Exeunt

### ACT III SCENE I

#### *A Field*

*Enter CAPTAIN AGER and two Friends*

CAP AGER Well, your wills now ?

FIRST FR OF CAP Our wills ? our loves, our duties

To honour'd fortitude what wills have we  
But our desires to nobleness and merit,  
Valour's advancement, and the sacred rectitude  
Due to a valorous cause ?

CAP AGER O that's not mine !

<sup>1</sup> *Hercules and thou, &c* ] I recollect no mention elsewhere of these worthies having been "on the Olympic Mount together," but for an account of the wrestling between Corineus and the giant Goemagot, or Gogmagog, see A Thompson's translation of Jeffry of Monmouth's *British History*, p 35, and Drayton's *Poly olbion*, *First Song*, p 12, ed. 1622

SEC FR OF CAP Wai has his court of justice,  
that's the field,

Where all cases of manhood are determin'd,  
And your case is no mean one

CAP AGER True, then 'twere virtuous,  
But mine is in extremes, foul and unjust  
Well, now you've got me hither, you're as far  
To seek in your desire as at first minute,  
For by the strength and honour of a vow,  
I will not lift a finger in this quarrel

FIRST FR OF CAP How? not in this? be not so  
rash a sinner

Why, sir, do you ever hope to fight again then?  
Take heed on't, you must never look for that  
Why, th' universal stock of the world's injury  
Will be too poor to find a quarrel for you  
Give up your right and title to desert, sir  
If you fail virtue here, she needs you not  
All your time after, let her take this wrong,  
And never presume then to serve her more  
Bid farewell to th' integrity of arms,  
And let that honourable name of soldier  
Fall from you like ~~the~~ hived wreath of laurel  
By thunder struck from a desertless forehead,  
That wears another's right by usurpation.  
Good captain, do not wilfully cast away  
At one hour all the fame your life has won  
This is your native seat, here you should seek  
Most to preserve it, or if you will dote  
So much on life,—poor life, which in respect  
Of life in honour is but death and darkness,—  
That you will prove neglectful of yourself,  
Which is to me too fearful to imagine,  
Yet for that virtuous lady's cause, your mother,  
Her reputation, dear to nobleness  
As grace to penitence, whose fair memory

E'en crowns fame in your issue, for that blessedness  
 Give not this ill place, but in spite of hell,  
 And all her base fears, be exactly valiant

CAP AGER O, O!

SEC FR OF CAP Why, well said, there's fair hope  
 in that,

Another such a one!

CAP AGER Came they in thousands,  
 'Tis all against you

FIRST FR OF CAP Then, poor friendless merit,  
 Heaven be good to thee! thy professor leaves thee

*Enter Colonel and two Friends*

He's come,\* do but you draw, we'll fight it for you  
 CAP AGER I know too much to grant that

FIRST FR OF CAP O dead manhood!

Had ever such a cause so faint a servant?

Shame brand me, if I do not suffer for him!

COL. I've heard, sir, you've been guilty of much  
 boasting

For your brave earliness at such a meeting  
 You've lost the glory of that way this morning,  
 I was the first to-day

CAP. AGER So were you ever  
 In my respect, sir

FIRST FR OF CAP O most base præludium!

CAP. AGER I never thought on Victory, our mis-  
 tress,

With greater reverence than I have your worth,  
 Nor ever lov'd her better

FIRST FR OF CAP 'Slight, I could knock  
 His brains 'bout his heels, methinks!

SEC FR OF CAP Peace, prithee, peace

\* come] Old eds "com'd"

CAP AGER Success in you has been my absolute  
joy,  
And when I've wish'd content, I've wish'd your  
friendship

FIRST FR OF CAP Stay, let me but run him  
through the tongue a little,  
There's lawyer's blood in't, you shall see foul gear  
straight

SEC FR OF CAP Come, you're as mad now as  
he's cowardous

COL I came not hither, sir, for an encomium

FIRST FR OF CAP No, the more coxcomb he that  
claws the head

Of your vain-glory with't ' [Aside

COL I came provided  
For storms and tempests, and the foulest season  
That ever rage let forth, or blew in wildness  
From the incensed prison of man's blood

CAP AGER 'Tis otherwise with me, I come with  
mildness,

Peace, constant amity, and calm forgiveness,  
The weather of a Christian and a friend

FIRST FR OF CAP. Give me a valiant Turk, though  
not worth *tenpence*,<sup>a</sup> rather

CAP AGER. Yet, sir, the world will judge the  
injury *mine*,

Insufferably<sup>b</sup> mine, mine beyond injury  
Thousands have made a less wrong reach to hell,  
Ay, and rejoic'd in his most endless vengeance,  
A miserable triumph, though a just one!  
But when I call to memory our long friendship,

<sup>a</sup> *Turk, though not worth tenpence*] So in Dekker's *Satiro-  
mastix*, 1602, "wilt fight, *Turke-a tenpence*?" sig. H 2, and in  
Dekker and Webster's *Westward Ho*, 1607, the great Turk is  
called "*the ten penny infidel*" see my ed. of Webster's *Works*,  
III 95

<sup>b</sup> *Insufferably*] Old eds. "Insufferable."



Methinks it cannot be too great a wrong  
 That then I should not pardon Why should man,  
 For a poor hasty syllable or two,  
 And vented only in forgetful fury,  
 Chain all the hopes and riches of his soul  
 To the revenge of that, die lost for ever?  
 For he that makes his last peace with his Maker  
 In anger, anger is his peace eternally  
 He must expect the same return again  
 Whose venture is deceitful, must he not, sir?

COL I see what I must do, fairly put up again,  
 For here'll be nothing done, I perceive that

CAP AGER. What shall be done in such a worth-  
 less business

But to be sorry, and to be forgiven,  
 You, sir, to bring repentance, and I pardon?

COL I bring repentance, sir?

CAP. AGER. If't be too much

To say repentance, call it what you please, sir,  
 Choose your own word I know you're sorry for't,  
 And that's as good

COL I sorry? by fame's honour, I am wrong'd!  
 Do you seek for peace, and draw the quarrel larger?

CAP AGER Then 'tis I am sorry that I thought  
 you so

FIRST FR OF CAP A captain!-I could gnaw his  
 title off

CAP AGER Nor is it any misbecoming virtue, sir,  
 In the best manliness to repent a wrong,  
 Which made me bold with you

FIRST FR OF CAP I could cuff his head off

SEC FR OF CAP. Nay, pish!

FIRST FR OF CAP. Pox on him, I could eat his  
 buttock bak'd, methinks!

COL. So, once again take thou thy peaceful rest,  
 then, [*Sheathing his sword.*]

But as I put thee up, I must proclaim  
 This captain here, both to his friends and mine,  
 That only came to see fair valour righted,  
 A base submissive coward, so I leave him

[*Offers to go away*]

CAP AGER O, heaven has pitied my excessive  
 patience,

And sent me a cause<sup>1</sup> now I have a cause,  
 A coward I was never — Come you back, sir<sup>1</sup>

COL How?

CAP AGER You left a coward here

COL Yes, sir, with you

CAP AGER 'Tis such base metal, sir, 'twill not  
 be taken,

It must home again with you

SEC FR OF CAP Should this be true now<sup>1</sup>

FIRST FR OF CAP Impossible<sup>1</sup> coward do more  
 than bastard?

COL I prithee, mock me not, take heed you do  
 not,

For if I draw once more, I shall grow terrible,  
 And rage will force me do what will grieve honour

CAP AGER Ha, ha, ha!

COL He smiles, dare it be he?—What think you,  
 gentlemen?

Your judgments, shall I not be cozen'd in him?

This cannot be the man why, he was bookish,

Made an invective lately against fighting,

A thing, in troth, that mov'd a little with me,

Put up a fouler contumely far

Than thousand cowards came to, and grew thankful

CAP AGER Blessed remembrance<sup>b</sup> in time of  
 need!

I'd lost my honour else

<sup>b</sup> *remembrance*] To be read as if written *remembrance* but  
 qy "remembrancer?"

SEC FR OF CAP. Do you note his joy?

CAP AGER I never felt a more severe necessity,  
Then came thy excellent pity Not yet ready?  
Have you such confidence in my just manhood,  
That you dare so long trust me, and yet tempt me  
Beyond the toleration of man's virtue?  
Why, would you be more cruel than your injury?  
Do you first take pride to wrong me, and then think  
me

Not worth your fury? do not use me so,  
I shall deceive you then Sir, either draw,  
And that not slightly, but with the care  
Of your best preservation, with that watchfulness  
As you'd defend yourself from circular fire,  
Your sin's rage, or her lord—this will require it—  
Or you'll be too soon lost, for I've an anger  
Has gather'd mighty strength against you, mighty  
Yet you shall find it honest to the last,  
Noble and fair

COL I'll venture't once again,  
And if't be but as true as it is wondrous,  
I shall have that I come for your leave, gentlemen  
FIRST FR OF CAP If he should do't indeed, and  
deceive's all now!

Stay, by this hand he offers—fights, i'faith!

[Colonel and CAPTAIN AGER fight  
Fights, by this light he fights, sir!

SEC FR OF CAP So methinks, sir

FIRST FR OF CAP An absolute punto, hey?

SEC FR OF CAP 'Twas a *passado*, sir

FIRST FR OF CAP Why, let it pass, and c' twas,  
I'm sure twas somewhat

What's that now?

SEC FR OF CAP. That's a punto

c and] i. e. if

FIRST FR OF CAP O, go to, then,  
 I knew 'twas not far off What a world's this!  
 Is coward a more stirring meat than bastard, my  
 masters?

Put in more eggs, for shame, when you get children,  
 And make it true court-custard — Ho, I honour  
 thee!

'Tis right and fair, and he that breathes against it,  
 He breathes against the justice of a man,  
 And man to cut him off 'tis no injustice

[*The Colonel falls*]

Thanks, thanks for this most unexpected nobleness!

CAP AGER Truth never fails her servant, sir,  
 nor leaves him

With the day's shame upon him

FIRST FR OF CAP Thou'st redeem'd

Thy worth to the same height 'twas first esteem'd<sup>d</sup>

[*Exit CAPTAIN AGER with his Friends*]

<sup>d</sup> *first esteem'd*] This scene, and nearly the whole of the first scene of the second act, are given in the *Spec of Engl Dram Poets* by Lamb, whose remarks on them are too weighty to be omitted here "The insipid levelling morality to which the modern stage is tied down would not admit of such admirable passions as these scenes are filled with. A puritanical obtuseness of sentiment, a stupid infantile goodness, is creeping among us, instead of the vigorous passions, and virtues clad in flesh and blood, with which the old dramatists present us. Those noble and liberal casuists could discern in the differences, the quarrels, the animosities of man, a beauty and truth of moral feeling, no less than in the iterately inculcated duties of forgiveness and atonement. With us all is hypocritical meekness. A reconciliation scene (let the occasion be never so absurd or unnatural) is always sure of applause. Our audiences come to the theatre to be complimented on their goodness. They compare notes with the amiable characters in the play, and find a wonderful similarity of disposition between them. We have a common stock of dramatic morality, out of which a writer may be supplied, without the trouble of copying it from originals within his own breast.

FIRST FR OF COL Alas, how is it, sir? give us  
 some hope  
 Of your stay with us let your spirit be seen  
 Above your fortune, the best fortitude  
 Has been of fate ill-friended now force your em-  
 pire,

And reign above your blood, spite of dejection,  
 Reduce<sup>d</sup> the monarchy of your abler mind,  
 Let not flesh straiten it

COL O, just heaven has found me,  
 And turn'd the stings<sup>e</sup> of my too hasty injuries  
 Into my own blood<sup>1</sup> I pursu'd my ruin,  
 And urg'd him past the patience of an angel  
 Could man's revenge extend beyond man's life,  
 This would ha' wak'd it If this flame will light me  
 But till I see my sister, 'tis a kind one,  
 More I expect not from't Noble deserver!  
 Farewell, most valiant and most wrong'd of men,  
 Do but forgive me, and I'm victor then

[*Exit, led off by his Friends*]

To know the boundaries of honour, to be judiciously valiant, to have a temperance which shall beget a smoothness in the angry swellings of youth, to esteem life as nothing when the sacred reputation of a parent is to be defended, yet to shake and tremble under a pious cowardice when that ark of an honest confidence is found to be frail and tottering, to feel the true blows of a real disgrace blunting that sword which the imaginary strokes of a supposed false imputation had put so keen an edge upon but lately, to do, or to imagine this done in a feigned story, asks something more of a moral sense, somewhat a greater delicacy of perception in questions of right and wrong, than goes to the writing of two or three hackneyed sentences about the laws of honour as opposed to the laws of the land, or a common-place against duelling. Yet such things would stand a writer now-a-days in far better stead than Captain Ager and his conscientious honour, and he would be considered as a far better teacher of morality than old Rowley or Middleton if they were living." P 136

<sup>d</sup> Reduce] 1 e Bring back.      <sup>e</sup> stings] Old eds "strings"

## SCENE II

*A Room in the Physician's House**Enter Physician, JANE, ANNE, and Dutch Nurse with  
a Child*

PHY Sweet fro,<sup>e</sup> to your most indulgent care  
Take this my heart's joy, I must not tell you  
The value of this jewel in my bosom

NURSE Dat you may vell, sir, der can niet for-  
stoore you

PHY Indeed I cannot tell you, you know, nurse,  
These are above the quantity of price  
Where is the glory of the goodliest trees  
But in the fruit and branches? the old stock  
Must decay, and sprigs, scions such as these,  
Must become new stocks, for<sup>f</sup> us to gloi<sup>y</sup>  
In their fruitful issue, so we are made  
Immortal one by other

NURSE You spreek a most lieben fader, and ich  
sall do de best of tender nurses to dis infant, my  
pretty frokin

PHY. I know you will be loving here, sweet  
friend, [Gives money  
Here's earnest of a large sum of love and coin  
To quit<sup>s</sup> your tender care

JANE I have some reason too  
To purchase your dear care unto this infant  
[Gives money

NURSE. You be de witness of de baptim, dat is,  
as you spreken, de godimother, ich vell forstoore  
it so

JANE Yes, I'm the bad mother,—if it be of-  
fence [Aside

<sup>e</sup> fro] Or *frow*—i e woman

<sup>f</sup> for] Old eds "from"

<sup>s</sup> quit] i e requite

ANNE I must be a little kind too

[*Gives money*]

NURSE Much tanks to you all ' dis child is much beloven, and ich sall see much care over it

PHY Farewell — Good sister, shew her the way forth —

I shall often visit you, kind nurse

NURSE You sall be velcome

[*Exeunt ANNE and Nurse*]

JANE O sir, what a friend have I found in you '

Where my poor power shall stay in the requital,

Yourself must from your fair condition<sup>s</sup>

Make up in mere acceptance of my will

PHY O, pray you, urge it not ' we are not born

For ourselves only, self-love is a sin,

But in our loving donatives to others

Man's virtue best consists love all begets,

Without, all are adulterate and counterfeit

JANE Your boundless love I cannot satisfy

But with a mental memory of your virtues

Yet let me not engage your cost withal,

Beseech you then take restitution

Of pains and bounty which you have disburs'd

For your poor debtor

PHY You will not offer it?

Do not esteem my love so mercenary

To be the hire of coin sure, I shall think

You do not hold so worthily of me

As I wish to deserve

JANE No<sup>h</sup> recompense?

Then you will beggar me with too much credit

Is't<sup>i</sup> not sufficient you preserve my name,

Which I had forfeited to shame and scorn,

<sup>s</sup> condition] See note, p 469

<sup>h</sup> No] Old eds "Not" (a misprint for "Noe")

<sup>i</sup> Is't] Old eds. "If"

Cover my vices with a veil of love,  
 Defend and keep me from a father's rage,  
 Whose love yet infinite, not knowing this,  
 Might, knowing, turn a hate as infinite,  
 Sure he would throw me ever from his blessings,  
 And cast his curses on me! Yes, further,  
 Your secrecy keeps me in the state of woman,  
 For else what husband would choose me his wife,  
 Knowing the honour of a bride were lost?  
 I cannot number half the good you do me  
 In the conceal'd retention of my sin,  
 Then make me not worse than I was before,  
 In my ingratitude, good sir

PHY Again?

I shall repent my love, if you'll so call't,  
 To be made such a hackney give me coin?  
 I had as lief you gave me poison, lady,  
 For I have art and antidotes 'gainst that,  
 I might take that, but this I will refuse

JANE Will you then teach me how I may requite  
 you

In some small quantity?

PHY 'Twas that I look'd for —

[*Aside*

Yes, I will tell you, lady, a full quittance,  
 And how you may become my creditress

JANE I beseech you, do, sir!

PHY Indeed I will, lady

Not in coin, mistress, for silver, though white,  
 Yet it draws black lines, it shall not rule my  
 palm,

There to mark forth his base corruption  
 Pay me again in the same quality  
 That I to you tender'd,—that is, love for love  
 Can you love me, lady? you have confess'd  
 My love to you.

JANE Most amply



PHY Why, faith, then,

PAY me back that way

JANE How do you mean, sir?

PHY Tush, our meanings are better understood  
Than shifted to the tongue, it brings along  
A little blabbing blood into our cheeks,  
That shames us when we speak

JANE I understand you not

PHY Fie, you do, make not yourself ignorant  
In what you know, you have ta'en forth the lesson  
That I would read to you

JANE Sure then I need not  
Read it again, sir

PHY Yes, it makes perfect  
You know the way unto Achilles' spear,<sup>1</sup>  
If that hurt you, I have the cure, you see

JANE Come, you're a good man, I do perceive  
you,

You put a trial to me, I thank you,  
You are my just confessor, and, believe me,  
I'll have no further penance for this sin  
Convert a year unto a lasting ever,  
And call't Apollo's smile, 'twas once, then never

PHY Pray you, mistake me not, indeed I love  
you

JANE Indeed? what deed?

PHY The deed that you have done

JANE I cannot believe you

PHY. Believe the deed then!

JANE Away, you are a blackamoor! you love  
me?

<sup>1</sup> *Achilles' spear*] So in Shakespeare's *Second Part of Henry VI*,

"Whose smile and frown, like to *Achilles' spear*,  
Is able with the change to kill and cure"

Act v sc 1

I hate you for your love ' Are you the man  
That in your painted outside seem'd so white ?  
O you're a foul dissembling hypocrite '  
You sav'd me from a thief, that yourself might rob  
me,

Skinn'd over a green wound to breed an ulcer  
Is this the practice of your physic-college ?

PHY Have you yet utter'd all your niceness<sup>k</sup>  
forth ?

If you have more, vent it, certes,<sup>l</sup> I think  
Your first grant was not yielded with less pain,  
If 'twere, you have your price, yield it again

JANE Pray you, tell me, sir,—I ask'd it before,—  
Is it a practice amongst you physicians ?

PHY Tush, that's a secret, we cast all waters,  
Should I reveal, you would mistrust my counsel  
The lawyer and physician here agrees,<sup>m</sup>  
To women-clients they give back their fees,  
And is not that kindness ?

JANE This for thy love ' [Spts at him  
Out, outside of a man ' thou cinnamon-tree,  
That but thy bark hast nothing good about thee '  
The unicorn is hunted for his horn,  
The rest is left for carrion thou false man,  
Thou'st fish'd with silver hooks and golden baits,  
But I'll avoid all thy deceiving sleights<sup>n</sup>

PHY Do what you list, I will do something too,  
Remember yet what I have done for you  
You have a good face now, but 'twill grow rugged,  
Ere you grow old, old men will despise you  
Think on your grandame Helen, the fairest queen,

<sup>k</sup> niceness] See note, p 451

<sup>l</sup> certes] i e certainly

<sup>m</sup> agrees] I have not altered this word into the plural, because a rhyme is intended

<sup>n</sup> sleights] i e artifices



ANNE He's my brother, mistress, and a curse  
on you,  
If e'er you bless him with that cursed deed !  
Hang him, poison him ! he held out a rose,  
To draw the yielding sense, which, come to hand,  
He shifts, and gives a canker<sup>p</sup>

JANE You speak well yet

ANNE. Ay, but, mistress, now I consider it,  
Your reputation lies at his mercy,  
Your fault dwells in his breast, say he throw't out,  
It will be known, how are you then undone !  
Think on't, your good name, and they're not to  
be sold

In every market a good name is dear,  
And indeed more esteemed than our actions,  
By which we should deserve it

JANE Ay me, most wretched !

ANNE What ? do you shrink at that ?  
Would you not wear one spot upon your face,  
To keep your whole body from a leprosy,  
Though it were undiscover'd ever ? Hang him !  
Fear him not horseleeches suck out his corrupt  
blood !

Draw you none from him, 'less it be pure and good.

JANE Do you speak your soul ?

ANNE By my soul do I !

JANE Then yet I have a friend but thus exhort  
me,

And I have still a column to support me.

ANNE One fault  
Heaven soon forgives, and 'tis on earth forgot,  
The moon herself is not without one spot

[*Exeunt.*]

<sup>p</sup> canker] i e wild rose, or dog-rose,

## SCENE III

*A Room in LADY AGER's House**Enter LADY AGER, meeting a Servant*

LADY AGER Now, sir, where is he? speak, why comes he not?

I sent you for him — Bless this fellow's senses!  
 What has he seen? a soul nine hours entranc'd,  
 Hovering 'twixt hell and heaven, could not wake  
 ghastlier

Not yet return an answer?—

*Enter a second Servant*

What say you, sir?

Where is he?

SEC SERV Gone

LADY AGER What say'st thou?

SEC SERV He is gone, madam,  
 But, as we heard, unwillingly he went  
 As ever blood enforc'd.

LADY AGER Went? whither went he?

SEC SERV Madam, I fear I ha' said too much  
 already

LADY AGER These men are both agreed — Speak,  
 whither went he?

SEC SERV Why, to—I would you'd think the  
 rest yourself, madam.

LADY AGER Meek patience bless me!

SEC SERV To the field

FIRST SERV To fight, madam

LADY AGER To fight?

FIRST SERV There came two urging gentlemen,  
 That call'd themselves his seconds, both so powerful,  
 As 'tis reported, they prevail'd with him  
 With little labour

LADY AGER O, he's lost, he's gone !  
 For all my pains, he's gone ! two meeting torrents  
 Are not so merciless as their two rages  
 He never comes again Wretched affection !  
 Have I belied my faith, injur'd my goodness,  
 Slander'd my honour for his preservation,  
 Having but only him, and yet no happier ?  
 'Tis then a judgment plain, truth's angry with me,  
 In that I would abuse her sacred whiteness  
 For any worldly temporal respect  
 Forgive me then, thou glorious woman's virtue,  
 Admir'd where'er thy habitation is,  
 Especially in us weak ones ! O, forgive me,  
 For 'tis thy vengeance this ! To belie truth,  
 Which is so hardly ours, with such pain purchas'd,  
 Fastings and prayers, continence and care,  
 Misery must needs ensue Let him not die  
 In that unchaste belief of his false birth,  
 And my disgrace ! whatever angel guides him,  
 May this request be with my tears obtain'd,  
 Let his soul know my honour is unstain'd !—

[*Aside*

Run, seek, away ! if there be any hope,  
 Let me not lose him yet [*Exeunt servants*] When  
 I think on him,

His dearness, and his worth, it earns<sup>a</sup> me more  
 They that know riches tremble to be poor  
 My passion is not every woman's sorrow  
 She must be truly honest feels my grief,  
 And only known to one, if such there be,  
 They know the sorrow that oppresseth me [*Exit*

<sup>a</sup> *earns*] i e *yearns*, grieves So Lilly,

" Their sad depart would make my hart to earne "

*The Woman in the Moone*, sig c 11 1597

So Spenser also writes the word

## ACT IV SCENE I

*The Roaring-School*<sup>1</sup>

*Enter the Colonel's Friend,<sup>2</sup> CHOUGH, TRIMTRAM,  
Usher, and several Roarers*

COL'S FR Truth, sir, I must needs blame you for a truant, having but one lesson read to you, and neglect so soon, fie, I must see you once a-day at least

CHOUGH Would I were whipt, tutor, if it were not 'long of my man Trimtram here!

TRIM Who, of me?

CHOUGH Take't upon thee, Trim, I'll give thee five shillings, as I am a gentleman

TRIM I'll see you whipt first —well, I will too —Faith, sir, I saw he was not perfect, and I was loath he should come before to shame himself

COL'S FR How? shame, sir? is it a shame for scholars to learn? Sir, there are great scholars that are but slenderly read in our profession sir, first it must be economical, then ecumenical shame not to practise in the house how to perform in the field the nail that is driven takes a little hold at the first stroke, but more at the second, and more at the third, but when 'tis home to the head, then 'tis firm

CHOUGH Faith, I have been driving it home to the head this two days

<sup>1</sup> *The Roaring School*] See note, p 485

<sup>2</sup> *the Colonel's Friend*] Old eds "*the Colonel's Second*"—  
is one of the gentlemen who attended the Colonel in the  
duel with Captain Ager, and who (if I rightly understand the  
last lines of this scene) has set up for a teacher of "roaring"  
during peace-time

TRIM I helped to hammer it in as well as I could too, sir

COL 's FR Well, sir, I will hear you rehearse anon meantime peruse the exemplary of my bills, and tell me in what language I shall roar a lecture to you, or I'll read to you the mathematical science of roaring

CHOUGH Is it mathematical?

COL 's FR O, sir, do<sup>u</sup> not the winds roar, the sea roar, the welkin<sup>v</sup> roar?—indeed most things do roar by nature—and is not the knowledge of these things mathematical?

CHOUGH Pray proceed, sir

COL 's FR [*reads*] *The names of the languages, the Sclavonian, Parthameman, Barneothian, Tyburnian, Wappingaman, or the modern Londonian any man or noman that is desirous to roar in any of these languages, in a week they shall be perfect if they will take pains, so let 'em repair into Holborn to the sign of the Cheat-Loaf*

CHOUGH Now your bill speaks of that I was wondering a good while at, your sign, the loaf looks very like bread, i'faith, but why is it called the Cheat-Loaf?

COL 's FR This house was sometimes a baker's, sir, that served the court, where the bread is called cheat<sup>w</sup>

TRIM Ay, ay, 'twas a baker that cheated the court with bread

COL 's FR Well, sir, choose your languages, and your lectures shall be read, between my usher and

<sup>u</sup> do] Old eds "does."

<sup>v</sup> welkin] i e sky

<sup>w</sup> cheat] Was certainly wheaten bread of the second sort, but cy, is the word used here for a fine sort of bread—as it seems also to be in a passage quoted by Nares, *Gloss* in v?



myself, for your better instruction, provided your conditions be performed in the premises beforesaid

CHOUGH Look you, sir, there's twenty pound in hand, and twenty more I am to pay when I am allowed a sufficient roarer [Gives money]

COL'S FR You speak in good earnest, sir?

CHOUGH Yes, faith do I Trimtram shall be my witness

TRIM Yes, indeed, sir, twenty pound is very good earnest

USH Sir, one thing I must tell you belongs to my place you are the youngest scholar, and till another comes under you, there is a certain garnish belongs to the school, for in our practice we grow to a quarrel, then there must be wine ready to make all friends, for that's the end of roaring, 'tis valiant, but harmless, and this charge is yours

CHOUGH With all my heart, i'faith, and I like it the better because no blood comes on it who shall fetch?

FIRST ROAR<sup>y</sup> I'll be your spaniel, sir

COL'S FR Bid Vapour bring some tobacco too

CHOUGH Do, and here's money for't

USH No, you shall not, let me see the money so [takes the money], I'll keep it, and discharge him after the combat [Exit First Roarer.] For your practice sake, you and your man shall roar him out on't—for indeed you must pay your debts so, for that's one of the main ends of roaring—and when you have left him in a chafe, then I'll qualify the rascal

CHOUGH Content—I'faith, Trim, we'll roar the rusty rascal out of his tobacco

<sup>y</sup> First Roar ] Old eds "2 Roar"—but he is *second* only with reference to the person who spoke last.

TRIM Ay, and<sup>2</sup> he had the best craccus in London

COL'S FR Observe, sir, we could now roar in the Slavonian language, but this practice hath been a little sublime, some hairsbreadth or so above your caput, I take it, for your use and understanding both, it were fitter for you to taste the modern assault, only the Londonian roar

CHOUGH I'faith, sir, that's for my purpose, for I shall use all my roaring here in London, in Cornwall we are all for wrestling, and I do not mean to travel over sea to roar there

COL'S FR Observe then, sir, —but it were necessary you took forth your tables<sup>a</sup> to note the most difficult points for the better assistance of your memory

CHOUGH Nay, sir, my man and I keep two tables

TRIM Ay, sir, and as many trenchers, cats' meat and dogs' meat enough

COL'S FR Note, sir —Dost thou confront my cyclops?

USH With a Briarean brousted

CHOUGH Cyclops

[Writes

TRIM Briarean

[Writes

COL'S FR I know thee and thy lineal pedigree

USH It is collateral, as Brutus and Posthumus

TRIM Brutus.

[Writes

CHOUGH Posthumus

[Writes

COL'S FR False as the face of Hecate<sup>1</sup> thy sister

is <sup>a</sup> —

USH. What is my sister, centaur?

<sup>2</sup> and] 1 e if

<sup>a</sup> tables] 1 e tablets, memorandum-books.

COL 's FR I say thy sister is a bronstrops<sup>c</sup>

USH A bronstrops?

CHOUGH Tutor, tutor, ere you go any further, tell me the English of that, what is a bronstrops, pray?

COL 's FR A bronstrops is in English a hippocrene

CHOUGH A hippocrene, note it, TRIM I love to understand the English as I go [Writes

TRIM What's the English of hippocrene?

CHOUGH Why, bronstrops

USH Thou dost obtrect<sup>d</sup> my flesh and blood

COL 's FR Again I denounce, thy sister is a fructifier

CHOUGH What's that, tutor?

COL 's FR That is in English a fucus<sup>e</sup> or a minotaur

CHOUGH A minotaur

TRIM<sup>f</sup> A fucus

[Writes

[Writes

USH I say thy mother is a callicut, a panagron, a duplar, and a sindicus

<sup>c</sup> *bronstrops*] In *A Cure for a Cuckold*, by Webster and W Rowley (first printed in 1661), is the following passage, which appears to contain an allusion to *A Fair Quarrel*,

"*Pettifog* - This informer comes into Turnbull street to a victualling-house, and there falls in league with a wench

*Compass* A tweak or bronstrops? *I learned that name in a play*"

See my ed of Webster's *Works*, III 327

Both *tweak* and *bronstrops* (the former being a word of more frequent occurrence than the latter) seem to be equivalent to punk, but in act iv sc 4 of the present play, a distinction is made between them "mayst thou first serve out thy time as a *tweak* [harlot], and then become a *bronstrops* [bawd] as she is"

<sup>d</sup> *obireci*] i e slander

<sup>e</sup> *fucus*] Equivalent, perhaps, to painted jade our early writers repeatedly use this Latin term to signify the colours with which ladies improved their complexions

<sup>f</sup> *Trim*] First ed "Chau." Sec ed "Sec"

COL 's FR Dislocate thy bladud<sup>1s</sup>

USH Bladud shall conjure, if his demons once appear

*Re-enter First Roarer with wine, followed by VAPOUR  
with tobacco*

COL 's FR Advance thy responsency

CHOUGH Nay, good gentlemen,<sup>h</sup> do not fall out  
—A cup of wine quickly, Trimtram<sup>1</sup>

USH See, my steel hath a glister<sup>1</sup>

CHOUGH Pray wipe him, and put him up again,  
good usher

USH. Sir, at your request I pull down the flag of defiance

COL 's FR Give me a bowl of wine, my fury shall be quenched here, usher<sup>1</sup>

USH I pledge thee in good friendship [*Drinks*]

CHOUGH I like the conclusion of roaring very well, i'faith

TRIM It has an excellent conclusion indeed, if the wine be good, always provided

COL 's FR O, the wine must be always provided, be sure of that

USH. Else you spoil the conclusion, and that you know crowns all

CHOUGH 'Tis much like wrestling, i'faith, for we shake hands ere we begin, now that's to avoid the law, for then if he throw him a furlong into the ground, he cannot recover himself upon him, because 'twas done in cold friendship

<sup>s</sup> *Dislocate thy bladud*] 1 e, I suppose, draw thy sword  
The reply of the Usher, "Bladud shall conjure," &c, seems to allude to the story of King Bladud, who was famous for "his craft of nygromancy" see *Mirror for Magistrates*, 1 106 ed Haslewood, and note there

<sup>h</sup> *gentlemen*] Old eds "gentleman"

COL.'s FR I believe you, sir

CHOUGH And then we drink afterwards, just in this fashion wrestling and roaring are as like as can be, i'faith, even like long sword and half pike

COL.'s FR Nay, they are reciprocal, if you mark it, for as there is a great roaring at wrestling, so there is a kind of wrestling and contention at roaring

CHOUGH True, i'faith, for I have heard 'em roar from the six windmills to Islington those have been great falls then

COL.'s FR Come now, a brief rehearsal of your other day's lesson, betwixt your man and you, and then for to-day we break up school

CHOUGH Come, Trimtram — If I be out, tutor, I'll be bold to look in my tables, because I doubt I am scarce perfect

COL.'s FR Well, well, I will not see small faults

CHOUGH The wall!

TRIM The wall of me? to thy kennel, spaniel!

CHOUGH Wilt thou not yield precedence?

TRIM To thee? I know thee and thy brood

CHOUGH Knowest thou my brood? I know thy brood too, thou art a rook.

TRIM The nearer akin to the choughs?<sup>b</sup>

CHOUGH The rooks akin to the choughs?

COL.'s FR Very well maintained!

CHOUGH Dungcoer, thou liest!

TRIM Lie? enucleate the kernel of thy scabbard

CHOUGH Now if I durst draw my sword, 'twere valiant, i'faith.

COL.'s FR. Draw, draw, howsoever!

<sup>b</sup> *choughs*] See note, p. 481

CHOUGH Have some wine ready to make us friends, I pray you

TRIM Chough, I will make thee fly and roar

CHOUGH I will roar if thou striketh me

COL 's FR So, 'tis enough, now conclude in wine I see you will prove an excellent practitioner wondrous well performed on both sides<sup>1</sup>

CHOUGH Here, Trimtram, I dink to thee

[Drinks]

TRIM I'll pledge you in good friendship

[Drinks]

*Enter Servant*

SERV Is there not one master Chough here?

USH This is the gentleman, sir

SERV My master, sir, your elected father-in-law, desires speedily to speak with you

CHOUGH Friend, I will follow thee I would thou hadst come a little sooner<sup>1</sup> thou shouldst have seen roaring sport, i'faith

SERV Sir, I'll return that you are following

CHOUGH Do so [*exit Servant*]—I'll tell thee, tutor, I am to marry shortly, but I will defer it a while till I can roar perfectly, that I may get the upper hand of my wife on the wedding-day, 'tmust be done at first or never

COL 's FR 'Twill serve you to good use in that, sir

CHOUGH How likest thou this, whiffler?<sup>2</sup>

VAP Very valiantly, i'faith, sir

CHOUGH Tush, thou shalt see more by and by

<sup>1</sup> *whiffler*] i. e. whiffer, puffer—of tobacco, which Vapour sold "Taking the *whiff*" (an expression of which the meaning is uncertain) was one of the accomplishments of a smoker see B. Jonson's *Every Man out of his Humour—Works*, II 9, 97 ed. Gifford

VAP I can stay no longer indeed, sir who pays me for my tobacco?

CHOUGH How? pay for tobacco? away, ye sooty-mouthed piper! you rusty piece of Martlemas bacon, away!

TRIM Let me give him a mark<sup>k</sup> for't

CHOUGH No, Trimtram, do not strike him, we'll only roar out a curse upon him

TRIM Well, do you begin then

CHOUGH May thy roll<sup>l</sup> rot, and thy pudding drop in pieces, being sophisticated with filthy urine!

TRIM May sergeants dwell on either side of thee, to fright away thy twopenny customers!

CHOUGH And for thy penny ones, let them suck thee dry!

TRIM When thou art dead, mayest thou have no other sheets to be buried in but mouldy tobacco-leaves!

CHOUGH And no strawings to stick thy carcass but the bitter stalks!

TRIM Thy mourners all greasy tapsters!

CHOUGH With foul tobacco-pipes in their hats, instead of rotten rosemary,<sup>m</sup> and last of all, may my man and I live to see all this performed, and to piss reeking even upon thy grave!

TRIM And last of all for me, let this epitaph be remembered over thee

*Here coldly now within is laid to rot*

*A man that yesterday was piping hot*

*Some say he died by pudding, some by prick,*

*Others by roll and ball, some leaf, all stuck*

<sup>k</sup> mark] A play on the word—a mark was 13s 4d

<sup>l</sup> roll pudding] Tobacco made up in particular forms, so were ball, leaf, &c., mentioned presently in the epitaph

<sup>m</sup> rosemary] Used at funerals see note, vol 1 p 231

*Fast in censure,<sup>n</sup> yet think it strange and rare,  
He liv'd by smoke, yet died for want of air  
But then the surgeon said, when he beheld him,  
It was the burning of his pipe that kill'd him*

CHOUGH So, are you paid now, whiffler?

VAP All this is but smoke out of a stinking pipe

CHOUGH So, so, pay him now, usher

[VAPOUR is paid by the Usher, and exit

COL 's FR Do not henceforth neglect your school-  
ing, master Chough

CHOUGH Call me rook, if I do, tutor

TRIM And me raven, though my name be Trim-  
tram

CHOUGH Farewell, tutor

TRIM Farewell, usher

[Exeunt CHOUGH and TRIMTRAM

COL 's FR Thus when the drum's unbrac'd, and  
trumpet[s] cease,

Soldiers must get pay for to live in peace

[Exeunt

## SCENE II

*A Chamber in the Colonel's House.*

*The Colonel discovered lying on a couch, several of  
his friends watching him as the Surgeon is going  
out, the Colonel's Sister enters*<sup>o</sup>

COL.'s SIST O my most worthy brother, thy hard  
fate 'twas<sup>1</sup>—

Come hither, honest surgeon, and deal faithfully  
With a distressed virgin what hope is there?

<sup>n</sup> censure] 1 e opinion

<sup>o</sup> enters] The only stage-direction in old eds is "Enter  
the Colonel's Sister, meeting the Surgeon."



SURG Hope? *chilis*<sup>o</sup> was 'scap'd miraculously,  
lady

COL 's SIST What's that, sir?

SURG Cava vena I care but little for his wound  
i' th' *oesophag*,<sup>p</sup> not thus much, trust me, but when  
they come to diaphragma once, the small intestines,  
or the spinal medul, or i' th' roots of the emuncto-  
ries of the noble parts, then straight I fear a syn-  
cope,<sup>q</sup> the flanks retuing towards the back, the  
urine bloody, the excrements purulent, and the  
doulour pricking or pungent

COL 's SIST Alas, I'm ne'er the better for this  
answer!

SURG Now I must tell you his principal doulour  
lies i' th' region of the liver, and there's both in-  
flammation and tumefaction<sup>r</sup> feared, marry, I made  
him a quadra[n]gular plumation, where I used san-  
guis draconis, by my faith, with powders incarnative,  
\* which I tempered with oil of hypericon, and other  
liquors mundificative

COL 's SIST Pox a' your mundies figatives! I  
would they were all fired!

SURG But I purpose, lady, to make another ex-  
periment at next dressing with a sarcotic<sup>s</sup> medi-  
cament made of iris of Florence, thus, mastic,  
calaphena, opoponax,<sup>t</sup> sarcocolla<sup>u</sup> ———

COL 's SIST Sacro-halter! what comfort is i' this

<sup>o</sup> *chilis*] Old eds "Chillis" "Also out of the gibbosyte  
or bouch of the liver there issueth a veyne called concaua  
or *chilis*," &c. Vigon's *Workes of Chirurgie*, 1571, fol 1x

<sup>p</sup> *oesophag*] Old eds. "orsophag."

<sup>q</sup> *syncope*] Old eds "syncops"

<sup>r</sup> *tumefaction*] Old eds "turmafaction"

<sup>s</sup> *sarcotic*] Old eds "sarcotricke"

<sup>t</sup> *opoponax*] Old eds "apopanax"

<sup>u</sup> *sarcocolla*] Old eds "sacrocolla," which, perhaps (see  
the lady's reply), was an error of the author, not of the printer

to a poor gentlewoman? pray tell me in plain terms  
what you think of him

SURG Marry, in plain terms I know not what to  
say to him the wound, I can assure you, inclines  
to paralism, and I find his body cacochymic  
being then in fear of fever and inflammation, I  
nourish him altogether with viands refrigerative,  
and give for potion the juice of savicola dissolved  
with water cerefolium I could do no more, lady, if  
his best ginglymus<sup>v</sup> were dissevered [Exit

COL 's SIST What thankless pains does the tongue  
often take

To make the whole man most ridiculous!  
I come to him for comfort, and he tires me  
Worse than my sorrow what a precious good  
May be deliver'd sweetly in few words!  
And what a mount of nothing has he cast forth!  
Alas, his strength decays! [Aside]—How cheer  
you, sir,

My honour'd brother?

COL In soul never better  
I feel an excellent health there, such a stoutness  
My invisible enemies fly<sup>w</sup> me, seeing me arm'd  
With penitence and forgiveness, they fall backward,  
Whether through admiration, not imagining  
There were such armoury in a soldier's soul  
As pardon and repentance, or through power  
Of ghostly valour But I have been lord  
Of a more happy conquest in nine hours now  
Than in nine years before —O kind lieutenants,  
This is the only war we should provide for!  
Where he that forgives largest, and sighs strongest,  
Is a tried soldier, a true man indeed,  
And wins the best field, makes his own heart bleed  
Read the last part of that will, sir

<sup>v</sup> *ginglymus*] Old eds "Gunguimos"

<sup>w</sup> *enemies fly*] Old eds "enemy flies"

FIRST FR OF COL [*reads*]\* *I also require at the hands of my most beloved sister, whom I make full executrix, the dispose of my body in burial at Saint Martin's i' th' Field, and to cause to be distributed to the poor of the same parish forty mark,<sup>†</sup> and to the hospital of maimed soldiers a hundred lastly, I give and bequeath to my kind, dear, and virtuous sister the full possession of my present estate in riches, whether it be in lands, leases, money, goods, plate, jewels, or what kind soever, upon this condition following, that she forthwith tender both herself and all these infeoffments to that noble captain, my late enemy, captain Ager*

COL'S SIST How, sir?

COL Read it again, sir, let her hear it plain

COL'S SIST Pray, spare your pains, sir, 'tis too plain already —

Good sir, how do you? is your memory perfect?  
This will makes question of you I bestow'd  
So much grief and compassion a' your wound,  
I never look'd into your senses' epilepsy  
The sickness and infirmity of your judgment  
Is to be doubted now more than your body's  
Why, is your love no dearer to me, sir,  
Than to dispose me so upon the man

\* *First Fr of Col* [*reads*] Old eds "1 Liefetenant reads"  
—but the person called here *Lieutenant* is one of the Colonel's  
two friends who had acted as his seconds in the duel towards  
the conclusion of the play we find,

"Enter Colonel with his two Friends,"

and presently after,

"COL O Lieutenant," &c.

The other friend who attended him in the duel, having figured  
in the preceding scene as a teacher of roaring, is not present,  
it should seem, in the sick chamber

<sup>†</sup> mark] See note, p 512

Whose fury is your body's present torment,  
 The author of your danger ? one I hate  
 Beyond the bounds of malice Do you not feel  
 His wrath upon you ? I beseech you, sir,  
 Alter that cruel article !

COL. Cruel, sister ?—

Forgive me, natural love, I must offend thee,  
 Speaking to this woman —Am I content,  
 Having much kindied, yet to give thee all,  
 Because in thee I'd raise my means to goodness,  
 And canst thou prove so thankless to my bounty,  
 To grudge my soul her peace ? is my intent  
 To leave her rich, whose only desire is  
 To send me poorer into the next world  
 Than ever usurer went, or politic statust ?  
 Is it so burdensome for thee to love  
 Where I forgive ? O, wretched is the man  
 That builds the last hopes of his saving comforts  
 Upon a woman's charity ! he's most miserable  
 If it were possible, her obstinate will  
 Will pull him down in his midway to heaven  
 I've wrong'd that worthy man past recompense,  
 And in my anger robb'd him of fair fame ,  
 And thou the fairest restitution art  
 My life could yield him if I knew a fairer,  
 I'd set thee by and thy unwilling goodness,  
 And never make my sacred peace of thee ,  
 But there's the cruelty of a fate debarr'd,  
 Thou art the last, and all, and thou art hard !

COL.'s SIST. Let your griev'd heart hold better  
 thoughts of me ,

I will not prove so, sir , but since you enforce it  
 With such a strength of passion, I'll perform  
 What by your will you have enjoin'd me to,  
 Though the world never shew me joy again

COL. O, this may be fair cunning for the time,

To put me off, knowing I hold not long,  
 And when I look to have my joys accomplish'd,  
 I shall find no such things, that were vild<sup>z</sup> cozen-  
 age,

And not to be repented

COL'S SIST By all the blessedness  
 Truth and a good life looks for, I will do't, sir!

COL Comforts reward you for't whene'er you  
 grieve!

I know if you dare swear, I may believe

[Exit Colonel's Sister Scene closes

### SCENE III

*A Room in LADY AGER's House*

*Enter CAPTAIN AGER*

CAP AGER No sooner have I entrance i' this  
 house now

But all my joy falls from me, which was wont  
 To be the sanctuary of my comforts  
 Methought I lov'd it with a reverent gladness,  
 As holy men do consecrated temples  
 For the sant's sake, which I believ'd my mother,  
 But prov'd a false faith since, a fearful heresy,  
 O, who'd erect th' assurance of his joys  
 Upon a woman's goodness! whose best virtue  
 Is to commit unseen, and highest secrecy  
 To hide but her own sin, there's their perfection  
 And if she be so good, which many fail of too,  
 When these are bad, how wondrous ill are they!  
 What comfort is't to fight, win, this day's fame,  
 When all my after-days are lamps of shame?

*Enter* LADY AGER.

LADY AGER Blessings be firm to me ' he's come,  
'tis he ' — [Aside]

A surgeon speedily !

CAP AGER A surgeon ? why, madam ?

LADY AGER Perhaps you'll say 'tis but a little wound,

Good to prevent a danger — quick, a surgeon !

CAP AGER Why, madam ?

LADY AGER Ay, ay, that's all the fault of valiant men,

They'll not be known a' their hurts till they're past help,

And then too late they wish for't

CAP AGER Will you hear me ?

LADY AGER 'Tis no disparagement to confess a wound,

I'm glad, sir, 'tis no worse — a surgeon quickly !

CAP AGER Madam —

LADY AGER Come, come, sir, a wound's honourable,

And never shames the wearer

CAP AGER By the justice

I owe to honour, I came off untouch'd !

LADY AGER I'd rather believe that

CAP AGER You believe truth so

LADY AGER My tears prevail then Welcome,  
welcome, sir,

As peace and mercy to one new departed !

Why would you go though, and deceive me so,

When my abundant love took all the course

That might be to prevent it ? I did that

For my affection's sake — goodness forgive me  
for't ! —

That were my own life's safety put upon't,

I'd rather die than do't. Think how you us'd me then,

And yet would you go and hazard yourself too '  
'Twas but unkindly done

CAP. AGER What's all this, madam ?

LADY AGER See, then, how rash you were and  
short in wisdom !

Why, wrong my faith I did, slander'd my constancy,  
Belied my truth, that which few mothers will,  
Or fewer can, I did, out of true fear  
And loving care, only to keep thee here

CAP. AGER I doubt I'm too quick of apprehen-  
sion now,

And that's a general fault when we hear joyfully,  
With the desire of longing for't I ask it,  
Why, were you never false ?

LADY AGER May death come to me  
Before repentance then !

CAP. AGER I heard it plain sure —  
Not false at all ?

LADY AGER By the reward of truth,  
I never knew that deed that claims the name on't !

CAP. AGER May, then, that glorious reward you  
swore by  
Be never-failing to you ! all the blessings  
That you have given me, since obedient custom  
Taught me to kneel and ask 'em, are not valuable  
With this immaculate blessing of your truth  
This is the palm to victory,  
The crown for all deserts past and to come  
Let 'em be numberless, they are rewarded,  
Already they're rewarded Bless this frame,  
I feel it much too weak to bear the joy on't

[*Kneels*]

LADY AGER. Rise, sir

CAP. AGER O, pardon me !

I cannot honour you too much, too long  
I kneel not only to a mother now,

But to a woman that was never false  
 Ye're dear, and ye're good too, I think a' that  
 What reverence does she merit ! 'tis fit such  
 Should be distinguish'd from the prostrate sex,  
 And what distinction properer can be shewn,  
 Than honour done to her that keeps her own ?

LADY AGER Come, sir, I'll have you rise

CAP AGER To do a deed, then, *[Rises]*  
 That shall for ever raise me O my glory,  
 Why, this, this is the quarrel that I look'd for !  
 The other<sup>a</sup> but a shift to hold time play  
 You sacred ministers of preservation,  
 For heaven's sake send him life,  
 And with it mighty health, and such a strength  
 May equal but the cause ! I wish no foul things  
 If life but glow in him, he shall know instantly  
 That I'm resolv'd to call him to account for't

LADY AGER Why, hark you, sir —

CAP AGER I bind you by your honour, madam,  
 You speak no hindrance to's, take heed, you  
 ought not

LADY AGER What an unhappiness have I in  
 goodness !

'Tis ever my desire to intend well,  
 But have no fortunate way in't For all this  
 Deserve I yet no better of you  
 But to be griev'd again ? Are you not well  
 With honest gain of fame, with safety purchas'd ?  
 Will you needs tempt a ruin that avoids you ? *[Exit]*

CAP AGER No, you've prevail'd things of this  
 nature sprung,  
 When they use action must use little tongue —

*Enter Servant*

Now, sir, the news ?

<sup>a</sup> *the other*] Old eds "*the tother*"



SER Sir, there's a gentlewoman  
Desires some conference with you

CAP AGER How, with me?

A gentlewoman? what is she?

SER Her attendant

Deliver'd her to be the Colonel's sister

CAP AGER O, for a storm then! [*Exit Servant*]

'Tis, poor, virtuous gentlewoman,  
I will endure her violence with much pity!  
She comes to ease her heart, good, noble soul,  
'Tis e'en a charity to release the burden,  
Were not that remedy ordain'd for women,  
Their hearts would never hold three years together  
And here she comes, I never mark'd so much of  
her,

*Enter Colonel's Sister*

That face can be the mistress of no anger  
But I might very well endure a month, methinks —  
I am the man, speak, lady, I'll stand fair

COL'S SIST And I'm enjoin'd by vow to fall thus  
low, [*Kneels.*]

And from the dying hand of a repentant  
Offer, for expiation of wrongs done you,  
Myself, and with myself all that was his,  
Which upon that condition was made mine,  
Being his soul's wish to depart absolute man,  
In life a soldier, death a Christian

CAP AGER O, heaven has touch'd him nobly!  
how it shames

My virtue's slow perfection! Rise, dear brightness —  
I forget manners too — up, matchless sweetness!

COL'S SIST I must not, sir, there is not in my  
vow

That liberty, I must be receiv'd first,  
Or all denied, if either, I am free

CAP AGER He must be without soul should  
 deny thee,  
 And with that reverence I receive the gift  
 As it was sent me [*Raises her*] Worthy Colonel,  
 Has such a conquering way i' th' blest things!  
 Who ever overcomes, he only wins [*Exeunt*]

## SCENE IV

*A Street a noise of "hem" within<sup>a</sup>*

*Enter CAPTAIN ALBO, MEG, and PRISS*

MEG Hark of these hard-hearted bloodhounds!  
 these butchers are e'en as merciless as their dogs,  
 they knock down a woman's fame e'en as it walks  
 the streets by 'em

PRISS And the captain here that should defend  
 us walks by like John of the apple-loft

CAP ALBO What for interjections, Priss, *hem*,  
*evax, vah*?<sup>b</sup> let the carnifexes<sup>c</sup> scour their throats!  
 thou knowest there is a curse hangs over their  
 bloody heads, this year there shall be more  
 butchers' pricks burnt than of all trades besides

MEG I do wonder how thou camest to be a  
 captain

CAP ALBO As thou camest to be a bawd, Meg,  
 and Priss to be a whore, every one by their de-  
 serts

MEG Bawd and whore? out, you unprofitable

<sup>a</sup> *a noise of "hem" within*] Compare p 205, where Bellafront  
 says that during her days of vice, when she appeared in the  
 street, "though with face mask'd," she "could not scape the  
*hem*"

<sup>b</sup> *hem, evax, vah*] Latin interjections

<sup>c</sup> *carnifexes*] i. e. scoundrels—Lat *carnifex*, a hangman, or  
 rogue

rascal ' hast not thou been at the new play yet, to teach thee better manners? truly they say they are the finest players, and good speakers of gentlewomen of our quality, bawd and whore are<sup>c</sup> not mentioned amongst 'em, but the handsomest narrow-mouthed names they have for us, that some of them may serve as well for a lady as for one of our occupation

PRISS Prithee, patroness, let's go see a piece of that play, if we shall have good words for our money, 'tis as much as we can deserve, i'faith

MEG I doubt 'tis too late now, but another time, servant

CAP. ALBO. Let's go now, sweet face, I am acquainted with one of the pantommicks, the bulchins<sup>d</sup> will use the Irish captain with respect, and you two shall be boxed amongst the better sort

PRISS. Sirrah captain Albo, I doubt you are but white-livered, look that you defend us valiantly, you know your penance else — Patroness, you remember how you used him once?

MEG Ay, servant, and I shall never forget it till I use him so again — Do you remember, captain?

CAP. ALBO. Mum, Meg, I will not hear on't now

MEG. How I and my Amazons stript you as naked as an Indian —

CAP ALBO Why, Meg —

MEG And then how I bound you to the good behaviour in the open fields —

PRISS And then you strowed oats upon his hoppers —

CAP ALBO Prithee, sweet face —

<sup>c</sup> are] Old. eds "is."

<sup>d</sup> bulchins] Or *bulkins* — i e bull-calves

PRISS And then brought your ducks to nibble upon him — You remember?

CAP ALBO O, the remembrance tortures me again! no more, good sweet face

MEG. Well, lead on, sir, but hark a little

*Enter CHOUGH and TRIMTRAM*

CHOUGH Didst thou bargain for the bladders with the butcher, Trim?

TRIM Ay, sir, I have 'em here, I'll practise to swim too, sir, and then I may roar with the water at London Bridge he that roars by land and by water both is the perfect roarer

CHOUGH Well, I'll venture to swim too if my father-in-law gives me a good dowry with his daughter, I shall hold up my head well enough

TRIM Peace, sir, here's practice for our roaring, here's a centaur and two hippocrenes

CHOUGH Offer the jostle, Trim

[TRIMTRAM *jostles* CAPTAIN ALBO]

CAP ALBO Ha! what meanest thou by that?

TRIM I mean to confront thee, cyclops

CHOUGH I'll tell thee what 'a means—is this thy sister?

CAP ALBO How then, sir?

CHOUGH Why, then, I say she is a bronstrops, and this is a fucus<sup>†</sup>

PRISS No, indeed, sir, we are both fucusses

CAP ALBO Art thou military? art thou a soldier?

CHOUGH A soldier? no, I scorn to be so poor, I am a roarer

CAP ALBO A roarer?

TRIM Ay, sir, two roarers

<sup>†</sup> *bronstrops* . *fucus*] See notes, p 508

CAP ALBO Know, then, my fresh-water friends,  
that I am a captain

CHOUGH What, and have but two to serve under  
you?

CAP ALBO I am now retiring the field

TRIM You may see that by his bag and baggage

CHOUGH Deliver up thy panagron to me

TRIM And give me thy sindicus

CAP ALBO Deliver?

MEG I pray you, captain, be contented, the  
gentlemen seem to give us very good words

CHOUGH Good words? ay, if you could under-  
stand 'em, the words cost twenty pound

MEG What is your pleasure, gentlemen?

CHOUGH I would enucleate my fructifer

PRISS What says he, patroness?

MEG He would enoculate I understand the  
gentleman very pithily

CAP ALBO Speak, are you gentle or plebeian?  
can you give arms?

CHOUGH Arms? ay, sir, you shall feel our arms  
presently

TRIM 'Sault you the women, I'll pepper him till  
he stinks again I perceive what countryman he is,  
let me alone with him

CAP. ALBO Darest thou charge a captain?

TRIM Yes, and discharge upon him too

CAP ALBO Foh, 'tis poison to my country, the  
slave has eaten pippins! O, shoot no more! turn  
both thy broadsides rather than thy poop, 'tis foul  
play, my country breeds no poison<sup>§</sup> I yield, the  
great O Toole<sup>h</sup> shall yield on these conditions

<sup>§</sup> *my country breeds no poison*] The captain's country was  
Ireland see note, p 177

<sup>h</sup> *O Toole*] Was a person notorious for his romantic bravery,  
vanity, and eccentricity There is a rare print of him —

CHOUGH I have given one of 'em a fair fall,  
Trim

TRIM Then thus far we bring home conquest —  
Follow me, captain, the cyclops doth command

CHOUGH Follow me, tweaks,<sup>1</sup> the centaur doth  
command

MEG Any thing, sweet gentlemen will't please  
you to lead to the tavern, where we'll make all  
friends?

TRIM Why, now you come to the conclusion

CHOUGH Stay, Trim, I have heard your tweaks  
are like your mermaids, they have sweet voices to

*Arthurus Severus O Toole None-such, Æt 80*—representing an  
old man in armour, carrying in his hand a sword ornamented  
with crowns, and having at bottom verses,

“Great Moguls landlord, both Indies king,” &c

It was prefixed to the first edition of a poem by Taylor, 1622,  
*To the Honour of the Noble Captaine O Toole*, which is reprinted  
in the water-poet's *Works*, 1630 In this ironical panegyric  
his exploits against the Irish rebels are celebrated,

“Thou shewdst thy selfe a doughty wight at Dublin  
When Irish Rebells madly brought the trouble in,  
At Balmore, Kinsale, at Corke and Yoghall,” &c

But his own country was not the only one in which O Toole  
figured, he served as a volunteer, and displayed his courage  
and absurdities in various parts of Europe The *Argument* to  
the poem just quoted informs us, that his “Youth was Dedi-  
cated to Mars and his Age to Westminster, which ancient  
Cittie is now honour'd with his belov'd Residence”

<sup>1</sup> *tweaks*] Equivalent to punks

“A rare sense-seazing *Tweake*”

Brathwait's *Honest Ghost*, 1658, p 95,

in which work the word also occurs at pp 110, 111, 173, 262  
Brome uses it in a very different sense “O they are a brace  
of subtle dry *Tweakes*” [i e whoremongers], says Careless,  
speaking of Thrivewell and Saveall,—*A Mad Couple well  
matched*, sig. E 2, (*True New Playes*), 1653

entice the passengers let's have a song, and then  
we'll set 'em at liberty

TRIV In the commendation of roaring, not else,  
sir

CHOUGH Ay, in the commendation of roaring

MEG The best we can, gentlemen

[Sings, PRISS joining in chorus

*Then here thou shalt resign*

*Both captain and commander,*

*That name was never thine,*

*But apple-squire<sup>1</sup> and pander,*

*And henceforth will we grant,*

*In pillage or in monies,*

*In clothing or provant,<sup>k</sup>*

*Whate'er we get by comes*

*With a hone, a hone, a hone,*

*No cheaters nor decoys*

*Shall have a share, but alone*

*The bravest roaring boys*

*Whate'er we get by gulls*

*Of country or of city,*

*Old flat-caps<sup>1</sup> or young heirs,*

*Or lawyers' clerks so witty,*

*By sailors newly landed,*

*To put in for fresh waters,*

*By wandering gander-mooners,<sup>m</sup>*

*Or muffled late night-walkers*

*With a hone, &c*

<sup>1</sup> *apple-squire*] See note, p 232

<sup>k</sup> *provant*] i e provender, provision

<sup>1</sup> *flat-caps*] See note, p 58

<sup>m</sup> *gander-mooners*] i e. married gallants—"Gander-month, that month in which a man's wife lies in," &c &c Grose's *Class Dict. of the Vulgar Tongue*

"I'll keep her at the least this *Gander-moneth*,  
While my fair wife lies in," &c

Brome's *English-Moor*, p 40—*True New Playes*, 1659.

*Whate'er we get by strangers,  
The Scotch, the Dutch, or Irish,  
Or, to come nearer home,  
By masters of the parish,  
It is concluded thus,  
By all and every wench,  
To take of all their coms,  
And pay 'em back in French  
With a hone, &c*

CHOUGH Melodious minotaur !

TRIM Harmonious hippocrene !

CHOUGH Sweet-breasted<sup>m</sup> bronstrops !

TRIM Most tunable tweak !

CHOUGH Delicious duplar !

TRIM Putrefactious panagron !

CHOUGH Calumnious calicut !

TRIM And most singular sindicus !

MEG We shall never be able to deserve these good words at your hands, gentlemen

CAP ALBO Shake golls<sup>n</sup> with the captain, he shall be thy valiant friend

CHOUGH Not yet, captain, we must make an end of our roaring first

TRIM. We'll serve 'em as we did the tobacco-man, lay a curse upon 'em, marry, we'll lay it on gently, because they have used us so kindly, and then we'll shake golls<sup>n</sup> together

PRISS As gently as you can, sweet gentlemen

CHOUGH For thee, O pander, mayst thou trudge till the damned soles of thy boots fleet into dirt, but never rise into air !

TRIM. Next, mayst thou fleet so long from place to place, till thou be'st kicked out of Fleet Street !

<sup>m</sup> *sweet-breasted*] i e sweet-voiced

<sup>n</sup> *golls*] See note, p 23.



CHOUGH As thou hast lived by bad flesh, so rotten mutton be thy bane!

TRIM When thou art dead, may twenty whores follow thee, that thou mayst go a squire<sup>o</sup> to thy grave!

CAP ALBO Enough for me, sweet faces, let me sleep in my grave

CHOUGH For thee, old sindicus, may I see thee<sup>p</sup> ride in a caroch with two wheels, and drawn with one horse!

TRIM Ten beadies running by, instead of footmen!

CHOUGH With every one a whip, 'stead of an Irish dart!<sup>q</sup>

TRIM Forty barbers' basins<sup>r</sup> sounding before, instead of trumpets!

MEG This will be comely indeed, sweet gentlemen roarers

TRIM Thy ruff starched yellow<sup>s</sup> with rotten eggs!

CHOUGH And mayst thou then be drawn from Holborn to Hounslow Heath!

<sup>o</sup> squire] See note, p 232

<sup>p</sup> may I see, &c] i e may I see thee carted vide note, p 238

<sup>q</sup> footmen Irish dart] See note, p 131 An allusion to the darts carried by the Irish running footmen occurs at p 176 In Field's *Amends for Ladies*, 1618 (reprinted by Mr Collier in a supplementary volume to Dodsley's *Old Plays*), is a stage-direction, "Enter Maid, like an Irish foot-boy with a dart," act II sc 3, where the editor observes, "the dart was perhaps intended as an indication of the country from which they came, as being part of the accoutrements of the native Irish thus, in the description of the dumb-show preceding act II of *The Misfortunes of Arthur*, we find the following passage, "after which there came a man bare-headed, with long black shagged hair down to his shoulders, apparelled with an Irish jacket and shirt, having an Irish dagger by his side, and a dart in his hand."

<sup>r</sup> barber's basins] See note, p 238

<sup>s</sup> ruff starched yellow] See note, p 422.

TRIM And then be burnt to Colebrook, for destroying of Maidenhead!

MEG I will study to deserve this kindness at your hands, gentlemen

CHOUGH Now for thee, little fucus, mayst thou first serve out thy time as a tweak, and then become a bronstrops,<sup>t</sup> as she is!

TRIM Mayst thou have a reasonable good spring, for thou art like to have many dangerous foul falls!

CHOUGH Mayst thou have two ruffs torn in one week!

TRIM May spiders only weave thy cobweb-lawn!

CHOUGH Mayst thou set up in Rogue-lane —

TRIM Live till thou stinkest in Garden-alleys —

CHOUGH And die sweetly in Tower-ditch!

PRISS I thank you for that, good sir roarer

CHOUGH Come, shall we go now, Trim? my father-in-law stays for me all this while

TRIM Nay, I'll serve 'em as we did the tobacco-man, I'll bury 'em altogether, and give 'em an epitaph

CHOUGH All together, Trim? why, then, the epitaph will be accessory to the sin.

TRIM Alas, he has kept the door all his life-time! for pity, let 'em lie together in their graves<sup>u</sup>

CAP ALBO E'en as thou wilt, Trim, and I thank you too, sir

TRIM *He that the reason would know, let him hark,  
Why these three<sup>v</sup> were buried near Marybone Park,  
These three were a pander, a band, and a whore,  
That suck'd many dry to the bones before*

<sup>t</sup> tweak      bronstrops] See notes, pp 508, 527

<sup>u</sup> Alas, he has      their graves] Forms part of Chough's speech in old eds — *kept the door*, i. e. been a pander

<sup>v</sup> three] Old eds "two"

*Will you know how they liv'd ? here't may be read,  
 The Low Countries did ever find 'em bread,  
 They liv'd by Flushing, by Sluys, and the Groyne,  
 Sicken'd in France, and died under the Line  
 Three letters at last commended 'em hither,  
 But the hangman broke one in putting together  
 P was the first, who cries out for a pardon,  
 O craves his book, yet could not read such a hard one,  
 An X was the last, which in conjunction  
 Was broke by Brandon,<sup>v</sup> and here's the conclusion  
 By three trees, three letters, these three, pander, band,  
 whore,*

*Now stunk below ground, stunk long above before*

CHOUGH So, now we have done with you, remember roaring boys.

TRIM Farewell, centaur<sup>1</sup>

CHOUGH Farewell, bronstrops<sup>1</sup>

TRIM Farewell, fucus<sup>1</sup>

[*Exeunt* CHOUGH and TRIMTRAM

CAP ALBO Well, Meg, I will learn to roar, and still maintain the name of captain over these lancepresadoes<sup>w</sup>

MEG If thou dost not, mayst thou be buried under the roaring curse<sup>1</sup> [*Exeunt*

<sup>v</sup> *Brandon*] From a tract dated 1649, and entitled *The Last Will and Testament of Richard Brandon, &c* (the executioner who is supposed to have beheaded King Charles the First see Ellis's *Letters Ill of Engl Hist* vol iii p 341, Second Series), we learn that "he was the only son of Gregory Brandon, and claimed the Gallows by inheritance," p 7 The Brandon mentioned in the text was probably Gregory

<sup>w</sup> *lancepresadoes*] i e the lowest officers of foot, under the corporals see Nares's *Gloss* in *v Lancepesado* (for the word is variously written), and my note on Webster's *Works*, vol ii p 269

## ACT V SCENE I

*A Room in RUSSELL'S House**Enter Physician, and JANE dressed as a bride*

PHY Will you be obstinate ?

JANE Torment me not,

Thou lingering executioner to death,  
 Greatest disease to nature, that striv'st by art  
 To make men long a-dying ! your practice is  
 Upon men's bodies, as men pull roses  
 For their own relish, but to kill the flower,  
 So you maintain your lives by others' deaths  
 What eat you then but<sup>w</sup> carrion ?

PHY Fie, bitterness !

Ye'd need to candy o'er your tongue a little,  
 Your words will hardly be digested else

JANE You can give yourself a vomit to return  
 'em,

If they offend your stomach.

PHY Hear my vow,

You are<sup>x</sup> to be married to-day —

JANE A second torment,  
 Worse than the first, 'cause unavoidable !  
 I would I could as soon annihilate  
 My father's will in that as forbid thy lust !

PHY If you then tender an unwilling hand,  
 Meet it with revenge, marry a cuckold

JANE If thou wilt marry me, I'll make that vow,  
 And give my body for satisfaction  
 To him that should enjoy me for his wife

PHY Go to, I'll mar your marriage

JANE Do, plague me so  
 I'll rather bear the brand of all that's past,

<sup>w</sup> but] Old eds "by"<sup>x</sup> You are. &c.] Ed 1622 has "You that are." &c.

In capital characters upon my brow,  
Than think to be thy whore or marry him

PHY I will defame thee ever ——

JANE Spare me not

PHY I will produce thy bastard,  
Bring thee to public penance ——

JANE No matter, I care not,  
I shall then have a clean sheet, I'll wear twenty,  
Rather than one defil'd with thee

PHY Look for revenge<sup>1</sup>

JANE Pursue it fully then — Out of his hate  
I shall escape,<sup>2</sup> I hope, a loathed fate

[*Aside, and exit*

PHY Am I rejected, all my baits nibbled off,  
And not the fish caught? I'll trouble the whole  
stream,

And choke it in the mud since hooks not take,  
I'll throw in nets that shall or kill or break

*Enter TRIMTRAM with rosemary*<sup>3</sup>

This is the bridegroom's man — Hark, sir, a word

TRIM. 'Tis a busy day, sir, nor I need no physic,  
You see I scour about my business

PHY Pray you, a word, sir your master is to  
be married to-day?

TRIM Else all this rosemary's lost

PHY I would speak with your master, sir

TRIM My master, sir, is to be married this  
morning, and cannot be within while<sup>a</sup> soon at night

PHY If you will do your master the best service  
That e'er you did him, if he shall not curse  
Your negligence hereafter slacking it,  
If he shall bless me for the dearest friend

<sup>1</sup> *escape*] First ed "pursue," the compositor's eye having  
caught the word immediately above The line is wanting in  
ed 1622

<sup>2</sup> *rosemary*] Used at weddings See note, vol 1 p. 231

<sup>a</sup> *while*] i. e. until

That ever his acquaintance met withal,  
 Let me speak with him ere he go to church

TRIM A right physician! you would have none  
 go to the church nor churchyard till you send them  
 thither well, if death do not spare you yourselves,  
 he deals hardly with you, for you are better bene-  
 factors and send more to him than all diseases  
 besides

CHOUGH [*within*] What, Trimtram, Trimtram!

TRIM I come, sir — Hark you, you may hear  
 him! he's upon the spur, and would fain mount the  
 saddle of matrimony, but, if I can, I'll persuade  
 him to come to you

PHY Pray you, do, sir [*Exit TRIMTRAM*] — I'll  
 teach all peevish niceness<sup>b</sup>  
 To beware the strong advantage of revenge

*Enter CHOUGH*

CHOUGH Who's that would speak with me?

PHY None but a friend, sir, I would speak with  
 you

CHOUGH Why, sir, and I dare speak with any  
 man under the universe Can you roar, sir?

PHY No, in faith, sir,  
 I come to tell you mildly for your good,  
 If you please to hear me you are upon marriage?

CHOUGH No, sir, I am towards it, but not upon  
 it yet

PHY Do you know what you do?

CHOUGH Yes, sir, I have practised what to do  
 before now, I would be ashamed to be married  
 else I have seen a bronstrops in my time, and a  
 hippocrene, and a tweak too.

PHY Take fair heed, sir, the wife that you  
 would marry  
 Is not fit for you

<sup>b</sup> *peevish niceness*] i e foolish scrupulousness

CHOUGH Why, sir, have you tried her?

PHY Not I, believe it, sir, but believe withal  
She has been tried

CHOUGH Why, sir, is she a fructifer or a fucus?

PHY All that I speak, sir, is in love to you  
Your bride, that may be, has not that portion  
That a bride should have.

CHOUGH Why, sir, she has a thousand and a  
better penny

PHY I do not speak of rubbish, dross, and ore,  
But the refined metal, honour, sir

CHOUGH What she wants in honour shall be made  
up in worship, sir, money will purchase both

PHY To be plain with you, she's naught.

CHOUGH If thou canst not roar, thou'rt a dead  
man! my bride naught? [*Drawing his sword*]

PHY Sir, I do not fear you that way, what I  
speak [*Drawing his sword*]

My life shall maintain, I say she is naught

CHOUGH. Dost thou not fear me?

PHY Indeed I do not, sir

CHOUGH I'll never draw upon thee while I live  
for that trick, put up and speak freely

PHY Your intended bride is a whore, that's  
freely, sir

CHOUGH Yes, faith, a whore's free enough, and<sup>b</sup>  
she hath a conscience is she a whore? foot, I war-  
rant she has the pox then.

PHY Worse, the plague, 'tis more incurable.

CHOUGH A plaguy whore? a pox on her, I'll  
none of her!

PHY Mine accusation shall have firm evidence,  
I will produce an unavowed witness,  
A bastard of her bearing

CHOUGH A bastard? 'snails, there's great sus-

<sup>b</sup> and] i e if

picion she's a whore then ' I'll wrestle a fall with her father for putting this trick upon me, as I am a gentleman

PHY Good sir, mistake me not, I do not speak To break the contract of united hearts, I will not pull that curse upon my head, To separate the husband and the wife, But this, in love, I thought fit to reveal, As the due office betwixt man and man, That you might not be ignorant of your ills Consider now of my premonishment As yourself shall please

CHOUGH I'll burn all the rosemary to sweeten the house, for, in my conscience, 'tis infected has she drunk bastard?<sup>c</sup> if she would piss me wine-vinegar now nine times a-day, I'd never have her, and I thank you too

*Re-enter TRIMTRAM*

TRIM Come, will you come away, sir? they have all rosemary, and stay for you to lead the way

CHOUGH I'll not be married to-day, Trimtram hast e'er an almanac about thee? this is the nineteenth of August, look what day of the month 'tis

TRIM 'Tis tenty-nine<sup>d</sup> indeed, sir

[*Looks in an almanac.*]

CHOUGH What's the word?<sup>e</sup> what says Bretnor?<sup>f</sup>

<sup>c</sup> *bastard*] See note, p 45

<sup>d</sup> *tenty-nine*] i. e. ten and nine —Perhaps it is unnecessary to remark, that what Chough has just said, "this is the nineteenth of August, look what day of the month 'tis," is intended to exhibit the confusion of his ideas

<sup>e</sup> *the word*] i. e. the motto, or short sentence, annexed to each day

<sup>f</sup> *Bretnor*] This person was a celebrated pretender to soothsaying and an almanac-maker see Gifford's note on B Jonson's *Devil is an Ass—Works*, vol v p 17 He is again mentioned in our author's *Inner Temple Masque*



TRIM The word is, sir, *There's a hole in her coat*

CHOUGH I thought so, the physician agrees with him, I'll not marry to-day

TRIM I pray you, sir, there will be charges for new rosemary else, this will be withered by to-morrow

CHOUGH Make a bonfire on't, to sweeten Rosemary-lane prithee, Trim, entreat my father-in-law that might have been, to come and speak with me

TRIM The bride cries already and looks t'other way, and<sup>f</sup> you be so backward too, we shall have a fine arseward wedding on't [Exit

CHOUGH You'll stand to your words, sir?

PHY I'll not fly the house, sir,

When you have need, call me to evidence

CHOUGH If you'll prove she has borne a bastard, I'll stand to't she's a whore [Exit Physician

*Enter RUSSELL and TRIMTRAM*

RUS Why, how now, son? what causeth these delays?

All stay for your leading

CHOUGH Came I from the Mount<sup>s</sup> to be confronted?

RUS How's that, sir?

CHOUGH. Canst thou roar, old man?

RUS Roar? how mean you, sir?

CHOUGH Why, then, I'll tell thee plainly, thy daughter is a bronstrops

RUS A bronstrops? what's that, sir?

TRIM Sir, if she be so, she is a hippocrene

CHOUGH Nay, worse, she is a fructifer

TRIM Nay, then, she is a fucus, a minotaur, and a tweak

<sup>f</sup> and] 1 e if

<sup>s</sup> the Mount] See note, p 482

Rus Pray you, speak to my understanding, sir  
 CHOUGH If thou wilt have it in plain terms, she  
 is a callicut and a panagron

TRIM Nay, then, she is a duplar and a sindicus

Rus Good sir, speak English to me

CHOUGH All this is Cornish to thee, I say thy  
 daughter has drunk bastard<sup>h</sup> in her time

Rus Bastard? you do not mean to make her a  
 whore?

CHOUGH Yes, but I do, if she make a fool of  
 me, I'll ne'er make her my wife till she have her  
 maidenhead again

Rus A whore? I do defy this calumny

CHOUGH Dost thou? I defy thee then

TRIM Do you, sir? then I defy thee too fight  
 with us both at once in this quarrel, if thou darest!

CHOUGH I could have had a whore at Plymouth

TRIM Ay, or at Pe'ryn<sup>i</sup>

CHOUGH Ay, or under the Mount

TRIM O! as you came, at Ivel<sup>j</sup>

CHOUGH Or at Wookey-Hole<sup>k</sup> in Somersetshire

TRIM Or at the Hanging-stones in Wiltshire

CHOUGH Or at Maidenhead in Berkshire and  
 did I come in by Maidenhead, to go out by Staines?  
 O, that man, woman, or child, would wrestle with  
 me for a pound of patience!

Rus Some thief has put in poison at your ears,  
 To steal the good name of my child from me,  
 Or if it be a malice of your own,  
 Be sure I will enforce a proof from you

CHOUGH He's a goose and a woodcock that says  
 I will not prove any word that I speak

<sup>h</sup> *bastard*] See note, p. 45

<sup>i</sup> *Pe'ryn*] i. e. Penryn

<sup>j</sup> *Ivel*] Or Yeovil Old eds "Ewill"

<sup>k</sup> *Wookey-Hole*] Old eds "Hoc-kye hole"

TRIM Ay, either goose or woodcock, he shall,  
sir, with any man

CHOUGH *Phy-si-ci-an* ' mauz avez physician '1

RUS Is he the author ?

*Re-enter Physician*

PHY Sir, with much sorrow for your sorrow's  
sake,

I must deliver this most certain truth,  
Your daughter is an honour-stained bride,  
Indeed she is the mother to a child  
Before the lawful wife unto a husband

CHOUGH La, that's worse than I told thee, I said  
she had borne a bastard, and he says she was the  
mother on't too

RUS I'm yet an infidel against all this,  
And will believe the sun is made of brass,  
The stars of amber —

CHOUGH And the moon of a Holland cheese

RUS Rather than this impossibility  
O, here she comes

*Re-enter JANE with ANNE*

Nay come, daughter, stand at the bar of shame,  
Either now quit thyself, or kill me ever  
Your marriage-day is spoil'd, if all be true

JANE A happy misery ' who's my accuser ?

PHY I am, that knows it true I speak

CHOUGH Yes, and I'm his witness

TRIM And I

CHOUGH And I again

TRIM And I again too, there's four, that's enough  
I hope

RUS How can you witness, sir, that nothing know  
But what you have receiv'd from his report ?

<sup>1</sup> *Mauz avez*] Is this Cornish ?

CHOUGH Must we not believe our physicians?  
pray you, think I know as much as every fool does

TRIM Let me be Trimtram, I pray you too, sir

JANE Sir, if this bad man have laid a blemish  
On my white name, he is a most false one,  
Defaming me for the just denial  
Of his foul lust — Nay, now you shall be known, sir

ANNE Sir, I'm his sister, and do better know him  
Than all of you give not too much belief  
To his wild words, he's oftentimes mad, sir

PHY I thank you, good sister!

ANNE Are you not mad  
To do this office? fie upon your malice!

PHY I'll presently produce both nurse and child,  
Whose very eyes shall call her mother before it  
speaks [Exit

CHOUGH Ha, ha, ha, ha! by my troth, I'd spend  
a shilling on that condition to hear that I think in  
my conscience I shall take the physician in a lie,  
if the child call her mother before it can speak, I'll  
never wrestle while I live again

TRIM It must be a she child if it do, sir, and  
those speak the soonest of any living creatures, they  
say

CHOUGH. Baw, waw! a dog will bark a month  
sooner, he's a very puppy else

RUS Come, tell truth 'twixt ourselves, here's  
none but friends

One spot a father's love will soon wipe off;  
The truth, and the[re]by try my love abundant,  
I'll cover it with all the care I have,

And yet, perhaps, make up a marriage-day

JANE Then it's true, sir, I have a child

RUS Hast thou?

<sup>1</sup> a] So ed. 1622 Not in first ed

Well, wipe thine eyes, I'm a grandfather then  
 If all bastards were banish'd, the city would be thin  
 In the thickest term-time Well, now let me alone,  
 I'll try my wits for thee — Richard, Francis, Andrew<sup>1</sup>  
 None of my knaves within?

*Enter Servant*

SER Here's one of 'em, sir the guests come  
 in apace

RUS Do they, Dick? let 'em have wine and  
 sugar,<sup>j</sup> we'll be for 'em presently, but hark,  
 Dick [Whispers Servant

CHOUGH I long to hear this child speak, i'faith,  
 Trim, I would this foolish physician would come  
 once.

TRIM If it calls her mother, I hope it shall never  
 call you father

CHOUGH No, and<sup>k</sup> it do, I'll whip it, i'faith, and  
 give thee leave to whip me

RUS. Run on thy best legs, Dick

SER. I'll be here in a twinkling, sir [Exit

*Re-enter Physician, with Dutch Nurse and child*

PHY. Now, gentlemen, believe your eyes, if not  
 My tongue — Do not you call this your child?

CHOUGH Phew, that's not the point<sup>l</sup> you pro-  
 mised us the child should call her mother, if it  
 does this month, I'll ne'er go to the roaring school  
 again

RUS Whose child is this, nurse?

NURSE Dis gentleman's, so he to me readen

[Points to the physician

CHOUGH 'Snails, she's the physician's brontstrops,  
 Trim!

<sup>j</sup> wine and sugar] Formerly sugar was almost always mixed  
 with wine <sup>k</sup> and] <sup>l</sup> i e if

TRIM His fucus, his very tweak, i'faith

CHOUGH A glister in his teeth<sup>1</sup> let him take her,  
with a purgation to him<sup>1</sup>

RUS 'Tis as your sister said, you are stark mad,  
sir,

This much confirms it, you have defamèd  
Mine honest daughter, I'll have you punish'd for't,  
Besides the civil penance of your sin,  
And keeping of your bastard

PHY This is fine<sup>1</sup>

All your wit and weal<sup>h</sup> must not thus carry it

RUS Sir Chough, a word with you

CHOUGH I'll not have her, i'faith, sir, if Trim-  
tiam will have her, and<sup>1</sup> he will, let him

TRIM Who, I, sir? I scorn it if you'll have  
her, I'll have her too, I'll do as you do, and no  
otherwise

RUS I do not mean't to either, this only, sir,  
That whatsoe'er you've seen, you would be silent,  
Hinder not my child of another husband,  
Though you forsake her

CHOUGH I'll not speak a word, i'faith.

RUS As you are a gentleman?

CHOUGH. By these basket-hilts, as I am a youth,  
a gentleman, a roarer

RUS Charm<sup>m</sup> your man, I beseech you, too

CHOUGH I warrant you, sir, he shall do nothing  
but what I do before him

RUS I shall most dearly thank you —

*Re-enter Servant with FITZALLEN*

O, are you come?

Welcome, son-in-law! this was beyond your hope:  
We old men have pretty conceits sometimes,

<sup>1</sup> and] 1 e if

<sup>m</sup> charm] 1 e make silent (as if by a strong charm)

Your wedding-day's prepar'd, and this is it,  
How think you of it?

FITZ As of the joyfullest  
That ever welcom'd me! you shew yourself now  
A pattern to all kind fathers — My sweetest Jane!

RUS Your captivity I meant but as sauce  
Unto your wedding-dinner, now I'm sure  
'Tis far more welcome in this short restraint  
Than had it freely come

FITZ A thousandfold

JANE I like this well [Aside

CHOUGH I have not the heart to see this gentleman  
gulled so, I will reveal, I make it mine own  
case, 'tis a foul case

TRIM Remember you have sworn by your hilts

CHOUGH I'll break my hilts rather than conceal  
I have a trick, do thou follow me, I will reveal it,  
and yet not speak it neither

TRIM 'Tis my duty to follow you, sir

CHOUGH. [sings] *Take heed in time, O man, unto  
thy head!*

TRIM [sings] *All is not gold that glistereth in bed*

RUS Why, sir,—why, sir!

CHOUGH [sings] *Look to't, I say, thy bride is a  
bronstrops*

TRIM [sings] *And knows the thing that men wear  
in their slops*

FITZ How's this, sir?

CHOUGH [sings] *A hyppocrene, a tweak, for and<sup>n</sup>  
a fucus*

TRIM [sings] *Let not fond love with foretops so  
rebuke us!*

<sup>n</sup> *for and*] An expression which sometimes occurs in old poetry so in Skelton's second poem *Against Garnesche* (*Harl MS 367*),

“Syr Gy, Sir Gawen, Sir Cayus, *for and* Sir Olyuere”

RUS Good sir —

CHOUGH [*sings*] *Behold a baby of this maid's be-*  
*getting*

TRIM [*sings*] *A deed of darkness after the sun-*  
*setting*

RUS Your oath, sir !

CHOUGH [*sings*] *I swear and sing thy bride has*  
*taken physic*

TRIM [*sings*] *This was the doctor cur d her of that*  
*phthisic*

CHOUGH [*sings*] *If you'll believe me, I will say no*  
*more*

TRIM [*sings*] *Thy bride's a tweak, as we do say*  
*that roar*

CHOUGH Bear witness, gentlemen, I have not  
spoke a word, my hilt is whole still

FITZ This is a sweet epithalamium  
Unto the marriage-bed, a musical,  
Harmonious Io ! Sir, you have wrong'd me,  
And basely wrong'd me ! was this your cunning  
fetch,

To fetch me out of prison, for ever to marry me  
Unto a strumpet ?

RUS None of those words, good sir,  
'Tis but a fault, and 'tis a sweet one too.  
Come, sir, your means is short, lengthen your for-  
tunes

With a fair proffer I'll put a thousand pieces  
Into the scale, to help her to weigh it up,  
Above the first dowry

FITZ Ha ? you say well,  
Shame may be bought out at a dear rate,  
A thousand pieces added to her dowry !

RUS There's five hundred of 'em to make the  
bargain, [*Gives money*]



I've worthy guests coming, and would not delude 'em,  
Say, speak like a son to me

FITZ Your blessing, sir,  
We are both yours — witness, gentlemen,  
These must be made up a thousand pieces,  
Added to a first thousand for her dowry,  
To father that child

PHY O, is it out now?

CHOUGH For t'other thousand I'll do't myself yet

TRIM Or I, if my master will

FITZ The bargain's made, sir, I have the tender  
And possession both, and will keep my purchase

CHOUGH Take her e'en to you with all her move-  
ables, I'll wear my bachelor's buttons still

TRIM So will I, i'faith, they are the best flowers  
in any man's garden, next to heart's-ease

FITZ This is as welcome as the other, sir,  
And both as the best bliss that e'er on earth

I shall enjoy Sir, this is mine own child,  
You could not have found out a fitter father,

Nor is it basely bred, as you imagine,  
For we were wedded by the hand of heaven

Ere this work was begun

CHOUGH At Pancridge,<sup>o</sup> I'll lay my life on't

TRIM I'll lay my life on't too, 'twas there

FITZ Somewhere it was, sir

RUS Was't so, i'faith, son?

JANE And that I must have reveal'd to you, sir,  
Ere I had gone to church with this fair groom,  
But, thank this gentleman, he prevented<sup>p</sup> me —  
I am much bound unto your malice, sir

<sup>o</sup> *Pancridge*] A corruption of *Pancras* "Otherwise they must keepe aloofe at *Pancredge*, and cannot come neare the liberties," &c Nash's *Pierce Penniless*, sig E 4, ed 1595

<sup>p</sup> *prevented*] i e anticipated

PHY I am asham'd

JANE Shame to amendment then

RUS Now get you together for a couple of cunning ones!

But, son, a word, the latter thousand pieces

Is now more than bargain

FITZ No, by my faith, sir,

Here's witness enough on it, it must serve

To pay my fees, imprisonment is costly

CHOUGH By my troth, the old man has gulled himself finely! Well, sir, I'll bid myself a guest, though not a groom, I'll dine, and dance, and roar at the wedding for all this

TRIM So will I, sir, if my master does

RUS Well, sir, you're welcome but now, no more words on't

Till we be set at dinner, for there will mirth

Be the most useful for digestion

See, my best guests are coming

*Enter LADY AGER, Colonel's Sister, CAPTAIN AGER, his two Friends, and Surgeon*

CAP AGER Recover'd, sayst thou?

SURG May I be excluded quite out of Surgeons' Hall else! marry, I must tell you the wound was fain to be twice corroded; 'twas a plain gastrolophe,<sup>1</sup> and a deep one, but I closed the lips on't with bandages and sutures,<sup>2</sup> which is a kind<sup>3</sup> conjunction of the parts separated against the course of nature

CAP AGER Well, sir, he is well

<sup>1</sup> *gastrolophe*] Probably a misprint for "gastroraphe" see the quotation from Sharp's *Surgery* in Todd's Johnson's *Dict v Gastroraphy*"

<sup>2</sup> *sutures*] Old eds "surteures"

<sup>3</sup> *kind*] Ed 1622 "kind of"—wrongly, I believe

SURG I feared him, I assure you, captain, before the suture in the belly, it grew almost to a convulsion, and there was like to be a bloody issue from the hollow vessels of the kidneys

CAP AGER There's that, to thank thy news and thy art together *[Gives him money]*

SURG And if your worship at any time stand in need of incision, if it be your fortune to light into my hands, I'll give you the best

CAP AGER Uncle, the noble Colonel's recover'd

RUS Recover'd?  
Then honour is not dead in all parts, coz

*Enter Colonel and two Friends*

FIRST FR OF CAP Behold him yonder, sir

CAP AGER My much unworthiness  
Is now found out, thou'st not a face to fit it

FIRST FR OF COL Sir, yonder's captain Ager

COL O lieutenant,  
The wrong I've done his fame puts me to silence,  
Shame so confounds me, that I dare not see him

CAP AGER I never knew how poor my deserts  
were

Till he appear'd, no way to give requital'

Here shame me lastingly, do't with his own

Return this to him, tell him I have riches

In that abundance in his sister's love,

These come but to oppress me, and confound

All my deservings everlastingly,

I never shall requite my wealth in her, say

*[Giving will to his friend, who delivers it to the Colonel]*

How soon from virtue and an honour'd spirit

May man receive what he may never merit'

COL This comes most happily, to express me  
better,

For since this will was made, there fell to me  
The manor of Fitzdale, give him that too,

*[Returning will with other papers]*

He's like to have charge,  
There's fair hope of my sister's fruitfulness  
For me, I never mean to change my mistress,  
And war is able to maintain her servant

FIRST FR OF CAP Read there, a fair increase,  
sir, by my faith,

He hath sent it back, sir, with new additions

CAP AGER How miserable he makes me<sup>1</sup> this  
enforces me

To break through all the passages of shame,  
And headlong fall ——

COL Into my arms, dear worthy<sup>1</sup>

CAP AGER You have a goodness

Has put me past my answers, you may speak  
What you please now, I must be silent ever

COL This day has shewn me joy's unvalu'd<sup>t</sup>  
treasure,

I would not change this brotherhood with a monarch,  
Into which blest alliance sacred heaven

Has plac'd my kinsman, and given him his ends

Fair be that quarrel makes such happy friends<sup>1</sup>

*[Exeunt omnes]*

<sup>1</sup> unvalu'd] i e invaluable



**MORE DISSEMBLERS**

**BESIDES**

**WOMEN**



*More Dissemblers Besides Women A Comedy, By Tho Middleton, Gent London Printed for Humphrey Moseley, 1657, forms part of a volume, the general title of which is Two New Playes*

*Viz* { *More Dissemblers  
besides Women  
Women beware  
Women*

*Written by Tho Middleton, Gent London, Printed for Humphrey Moseley and are to be sold at his Shop at the Prince's Arms in St Pauls Churchyard 1657 8vo To this volume is prefixed the following address*

" TO THE READER

" When these amongst others of Mr Thomas Middleton's excellent poems came to my hands, I was not a little confident but that his name would prove as great an inducement for thee to read as me to print them, since those issues of his brain that have already seen the sun have by their worth gained themselves a free entertainment amongst all that are ingenious and I am most certain that these will no way lessen his reputation nor hinder his admission to any noble and recreative spirits All that I require at thy hands is to continue the author in his deserved esteem, and to accept of my endeavours which have ever been to please thee

Farewell "

Another play by Middleton, printed in the same year and for the same bookseller—No { *Wit*  
*Help* } *like a Woman's*—is generally found appended to the volume just described

The present drama has been reprinted in the 4th vol of *A Continuation of Dodsley's Old Plays*, 1816

That *More Dissemblers besides Women* was produced a considerable time previous to the year 1623, we learn from the following entry by Sir Henry Herbert (*Chalmers's Suppl Apol* p 215),

" 17 October [1623] For the King's Company, *An Old Play, called, More Dissemblers besides Women* allowed by Sir George Bucke, and being free from alterations was allowed by me, for a new play, called *The Devil of Dowgate, or Usury put to use* Written by Fletcher "

Immediately preceding act 1 of the old ed are the words "The First Part," which would seem to imply that a Second Part had been written, or perhaps only designed



## DRAMATIS PERSONÆ

*Lord Cardinal of Milan*

LACTANTIO, *his nephew*

ANDRUGIO, *general of Milan*

*Father to Aurelia*

*Governor of the fort*

DONDOLO, *servant to Lactantio*

CROTCHET, *a singing-master*

SINQUAPACE, *a dancing-master*

NICHOLAO, *his usher*

*Captain of the Gipsies*

*Lords, Gipsies, Servants, and Guards*

*Duchess of Milan*

CELIA, *her waiting-woman*

AURELIA

*Page, Lactantio's mistress in disguise*

Scene, MILAN and the neighbourhood

## MORE DISSEMBLERS

BESIDES

## WOMEN.

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### ACT I SCENE I

*A Street*

*Enter LACTANTIO, AURELIA, and Servant*

*Song within*

*To be chaste is woman's glory,  
'Tis her fame and honour's story  
Here sits she in funeral weeds,  
Only bright in virtuous deeds,  
Come and read her life and praise,  
That singing neeps, and sighing plays*

LAC Welcome, soul's music ! I've been listening  
here

To melancholy strains from the duchess' lodgings,  
That strange great widow, that has vow'd so stiffly  
Ne'er to know love's heat in a second husband  
And she has kept the fort most valiantly,  
To th' wonder of her sex, this seven year's day,  
And that's no sorry trial A month's constancy  
Is held a virtue in a city-widow,  
And are they excell'd by so much more i' th' court ?  
My faith, a rare example for our wives !

Heaven's blessing of<sup>a</sup> her heart for it ! poor soul,  
 She had need have somewhat to comfort her  
 What wouldst thou do, faith, now,  
 If I were dead, suppose I were thy husband,  
 As shortly I will be, and that's as good ?  
 Speak freely, and<sup>b</sup> thou lov'st me

AUR Alas, sir,  
 I should not have the leisure to make vows,  
 For dying presently, I should be dead  
 Before you were laid out !

LAC Now fie upon thee for a hasty dier !  
 Wouldst thou not see me buried ?

AUR Talk not on't, sir,  
 These many years, unless you take delight  
 To see me swoon, or make a ghost of me

LAC Alas, poor soul ! I'll kiss thee into colour  
 Canst thou paint pale so quickly ? I perceive then  
 Thou'dst go beyond the duchess in her vow,  
 Thou'dst die indeed What's he ?

AUR Be settled, sir,  
 Spend neither doubt nor fear upon that fellow  
 Health cannot be more trusty to man's life  
 Than he to my necessities in love

LAC I take him of thy word, and praise his face,  
 Though he look scurvily, I'll think hereafter  
 That honesty may walk with fire in's nose,  
 As well as brave desert in broken clothes  
 But for thy further safety, I've provided  
 A shape, that at first sight will start thy modesty,  
 And make thee blush perhaps, but 'twill away  
 After a qualm or two Virginity  
 Has been put often to those shifts before thee  
 Upon extremities, a little boldness  
 Cannot be call'd immodesty, especially

<sup>a</sup> of] i e on so a little after, " I take him of thy word "

<sup>b</sup> and] i e if

When there's no means without it for our safeties  
Thou know'st my uncle, the lord cardinal,  
Wears so severe an eye, so strict and holy,  
It not endures the sight of womankind  
About his lodgings  
Hardly a matron of fourscore's admitted,  
Though she be worn to gums, she comes not there  
To mumble matins, all his admiration  
Is plac'd upon the duchess, he likes her,  
Because she keeps her vow and likes not any,  
So does he love that man above his book  
That loves no woman for my fortune's sake then,  
For I am like to be his only heir,  
I must dissemble, and appear as fair  
To his opinion as the brow of piety,  
As void of all impureness as an altar  
Thine ear [*whispers*], that, and we're safe  
AUR You make me blush, sir  
LAC 'Tis but a star shot from a beauteous cheek,  
It blazes beauty's bounty, and hurts nothing  
AUR The power of love commands me  
LAC I shall wither  
In comforts, till I see thee [*Exeunt severally*]

## SCENE II

*The Cardinal's Closet**Enter Cardinal and Lords*

CAR. My lords, I've work for you when you  
have hours  
Free from the cares of state, bestow your eyes  
Upon those abstracts of the duchess' virtues,  
My study's ornaments I make her constancy  
The holy mistress of my contemplation ;

Whole volumes have I writ in zealous praise  
 Of her eternal vow I have no power  
 To suffer virtue to go thinly clad  
 I that have ever been in youth an old man  
 To pleasures and to women, and could never  
 Love, but pity 'em,  
 And all their momentary frantic follies,  
 Here I stand up in admiration,  
 And bow to the chaste health of our great duchess,  
 Kissing her constant name O my fair lords,  
 When we find grace confirm'd, especially  
 In a creature that's so doubtful as a woman,  
 We're spirit-ravish'd, men of our probation  
 Feel the sphere's music playing in their souls  
 So long, unto th' eternising of her sex,  
 Sh'as kept her vow so strictly, and as chaste  
 As everlasting life is kept for virtue,  
 Even from the sight of men, to make her oath  
 As uncorrupt as th' honour of a virgin,  
 That must be strict in thought, or else that title,  
 Like one of frailty's ruins, shrinks to dust  
 No longer she's a virgin than she's just

First Lord Chaste, sir? the truth and justice of  
 her vow

To her deceas'd lord's able to make poor  
 Man's treasury of praises But, methinks,  
 She that has no temptation set before her,  
 Her virtue has no conquest. then would her con-  
 stancy

Shine in the brightest goodness of her glory,  
 If she would give admittance, see and be seen,  
 And yet resist, and conquer there were argument  
 For angels, 'twould outreach the life of praise  
 Set in mortality's shortness I speak this  
 Not for religion, but for love of her,  
 Whom I wish less religious, and more loving

But I fear she's too constant, that's her fault,  
But 'tis so rare, few of her sex are took with't,  
And that makes some amends

CAR You've put my zeal into a way, my lord,  
I shall not be at peace till I make perfect  
I'll make her victory harder, 'tis my crown  
When I bring grace to great'st perfection,  
And I dare trust that daughter with a world,  
None but her vow and she I know she wears  
A constancy will not deceive my praises,  
A faith so noble, she that once knows heaven  
Need put in no security for her truth,  
I dare believe her Face,<sup>b</sup> use all the art,  
Temptation, witcheries, slights,<sup>c</sup> and subtleties,  
You temporal lords and all your means can prac-  
tise —

SEC LORD My lord, not any we

CAR Her resolute goodness  
Shall as a rock stand firm, and send the sin  
That beat[s] against it  
Into the bosom of the owners weeping

THIRD LORD We wish<sup>d</sup> her virtues so

CAR O, give me pardon!  
I've lost myself in her upon my friends  
Your charitable censures<sup>e</sup> I beseech  
So dear her white fame is to my soul's love,  
'Tis an affliction but to hear it question'd,  
She's my religious triumph  
If you desire a belief rightly to her,  
Think she can never waver, then you're sure

<sup>b</sup> *I dare believe her Face*] Was altered by the editor of 1816 to "*I dare believe her faith*" Compare Shakespeare, *First P of Henry VI*, act v sc 3,

"That Suffolk doth not flatter, face, or feign"

<sup>c</sup> *slights*] i e artifices

<sup>d</sup> *wish*] Old ed "with"

<sup>e</sup> *censures*] i e judgments

She has a fixed heart, it cannot err,  
He kills my hopes of woman that doubts her

FIRST LORD No more, my lord, 'tis fix'd

CAR Believe my judgment,

I never praise in vain, nor ever spent

Opinion idly, or lost hopes of any

Where I once plac'd it, welcome as my joys,

Now you all part believers of her virtue!

LORDS We are the same most firmly

CAR Good opinion

In others reward you and all your actions!

[*Exeunt Lords*]

Who's near us?

*Enter Servant*

SER My lord?

CAR Call our nephew [*Exit Servant* ]—There's  
a work too

That for blood's sake I labour to make perfect,

And it comes on with joy He's but a youth,

To speak of years, yet I dare venture him

To old men's goodnesses and gravities

For his strict manners, and win glory by him,

And for the chasteness of his continence,

Which is a rare grace in the spring of man,

He does excel the youth of all our time,

Which gift of his, more than affinity,

Draws my affection in great plenty to him

The company of a woman's as fearful to him

As death to guilty men, I've seen him blush

When but a maid was nam'd I'm proud of him,

Heaven be not angry for't! he's near of kin

In disposition to me I shall do much for him

In life time, but in death I shall do all,

There he will find my love he's yet too young

In years to rise in state, but his good parts

Will bring him in the sooner. Here he comes

*Enter LACTANTIO with a book*

What, at thy meditation ? half in heaven ?

LAC The better half, my lord, my mind's there still,

And when the heart's above, the body walks here

But like an idle serving-man below,

Gaping and waiting for his master's coming

CAR What man in age could bring forth graver thoughts ?

LAC He that lives fourscore years is but like one  
That stays here for a friend, when death comes,  
then

Away he goes, and is ne'er seen agen<sup>f</sup>

I wonder at the young men of our days,

That they can doat on pleasure, or what 'tis

They give that title to, unless in mockage ·

There's nothing I can find upon the earth

Worthy the name of pleasure, unless 't be

To laugh at folly, which indeed good charity

Should rather pity, but of all the frenzies

That follow flesh and blood, O reverend uncle,

The most ridiculous is to fawn on women,

There's no excuse for that, 'tis such a madness,

There is no cure set down for't, no physician

Ever spent hour about it, for they guess'd

'Twas all in vain when they first lov'd themselves,

And never since durst practise, cry *Hei mihi*,<sup>g</sup>

That's all the help they've for't I had rather meet,

A witch far north, than a fine fool in love,

The sight would less afflict me but for modesty,

And your grave presence that learns men respect,

<sup>f</sup> *agen*] See note, p 182

<sup>g</sup> *Hei mihi*] "The young hypocrite alludes here to a well-known line in Ovid [*Met* 1 523]" Editor of 1816 — Old ed "Heu mihi"



I should fall foul in words upon fond<sup>h</sup> man,  
 That can forget his excellence and honour,  
 His serious meditations, being the end  
 Of his creation to learn well to die,  
 And live a prisoner to a woman's eye  
 Can there be greater thralldom, greater folly?

CAR In making him my heir, I make good works,  
 And they give wealth a blessing, where,<sup>1</sup> on the  
 contrary,

What curses does he heap upon his soul  
 That leaves his riches to a riotous young man,  
 To be consum'd on surfeits, pride, and harlots!  
 Peace be upon that spirit, whose life provides  
 A quiet rest for mine!<sup>1</sup> [*Aside*]

*Enter Page*<sup>1</sup>

LAC How now? the news?

PAGE A letter, sir [*gives letter to LACTANTIO*],  
 brought by a gentleman  
 That lately came from Rome

LAC That's she, she's come,  
 I fear not to admit her in his presence,  
 There is the like already I'm writ chaste  
 In my grave uncle's thoughts, and honest meanings  
 Think all men's like their own [*Aside*]<sup>1</sup>—Thou  
 look'st so pale!

What ail'st thou here a' late?

PAGE I doubt I've cause, sir

LAC Why, what's the news?

PAGE I fear, sir, I'm with child

LAC With child? peace, peace, speak low

PAGE 'Twill prove, I fear, so

<sup>h</sup> *fond*] i e foolish

<sup>1</sup> *where*] i e whereas

<sup>1</sup> *Page*] As the name of the lady who is thus disguised is not given, I have followed the old ed in designating her  
*Page*

LAC Beshrew my heart for that!—Desire the gentleman  
To walk a turn or two

CAR What gentleman?

LAC One lately come from Rome, my lord, in credit

With Lord Vincentio, so the letter speaks him.

CAR Admit him, my kind boy [*Exit Page*]  
The prettiest servant

That ever man was bless'd with! 'tis so meek,  
So good and gentle, 'twas the best alm's-deed  
That e'er you did to keep him I've oft took him  
Weeping alone, poor boy, at the remembrance  
Of his lost friends, which, as he says, the sea  
Swallow'd, with all their substance

LAC 'Tis a truth, sir,  
Has cost the poor boy many a feeling tear,  
And me some too, for company in such pity  
I always spend my part Here comes the gentleman

*Enter AURELIA disguised as a man*

CAR Welcome to Milan, sir how is the health  
Of Lord Vincentio?

AUR May it please your grace,  
I left it well and happy, and I hope  
The same bless'd fortune keeps it

CAR I hear you're near him

AUR One of his chamber, my lord

LAC I'd ne'er wish one of her condition nearer  
Than to be one of mine [*Aside*]

CAR Your news is pleasing  
Whilst you remain in Milan, I request you  
To know the welcome of no house but ours

AUR Thanks to your grace

CAR I'll leave you to confer,  
I'll to the duchess, and labour her perfection [*Exit*]

LAC Then thus begins our conference I arrest thee

In Cupid's name, deliver up your weapon,  
[*Takes her sword*]

It is not for your wearing, Venus knows it  
Here's a fit thing indeed! nay, hangers<sup>k</sup> and all,  
Away with 'em, out upon 'em! things of trouble,  
And out of use with you Now you're my prisoner,  
And till you swear you love me, all and only,  
You part not from mine arms

AUR I swear it willingly

LAC And that you do renounce the general's  
love,

That heretofore laid claim to you

AUR My heart bids me,  
You need not teach me that, my eye ne'er knew  
A perfect choice till it stood bless'd with you  
There's yet a rival whom you little dream of,  
Tax me with him, and I'll swear too I hate him,  
I'll thrust 'em both together in one oath,  
And send 'em to some pair of waiting-women,  
To solder up their credits

LAC Prithee, what's he?  
Another yet? for laughter's sake, discover him

AUR The governor of the fort

LAC That old dried neat's tongue!

AUR A gentleman after my father's relish

*Enter AURELIA's Father and Governor*

FATH By your kind favours, gentlemen

AUR O, my father!

We're both betray'd.

LAC Peace, you may prove too fearful.—  
To whom your business, sir?

FATH. To the lord cardinal,

<sup>k</sup> *hangers*] See note, vol II p 227.

If it would please yourself, or that young gentleman,  
To grace me with admittance

LAC I will see, sir,  
The gentleman's a stranger, new come o'er,  
He understands you not —  
*Loff tro veen, tantumbrp, haff tufftee locumber shaw*  
AUR *Quisquimken, sapadlaman, fool-urchin old*  
*astrata*

FATH Nay, and<sup>1</sup> that be the language, we can  
speak it too  
*Strumpettikin, bold ha'ottum, queanumsma, whore-*  
*mongeria'*  
Shame to thy sex, and sorrow to thy father!  
Is this a shape for reputation  
And modesty to masque in? Thou too cunning  
For credulous goodness,  
Did not a reverent respect and honour,  
That's due unto the sanctimonious peace  
Of this lord's house, restrain my voice and anger,  
And teach it soft humility, I would lift  
Both your disgraces to the height of grief  
That you have rais'd in me, but to shame you  
I will not cast a blemish upon virtue  
Call that your happiness, and the dearest too  
That such a bold attempt could ever boast of  
We'll see if a strong fort can hold you now —  
Take her, sir, to you

Gov How have I deserv'd  
The strangeness of this hour?

FATH Talk not so tamely —  
For you, sir, thank the reverence of this place,  
Or your hypocrisy I'd put out of grace,  
I had, i'faith, if ever I can fit you,  
Expect to hear from me

[*Exeunt Father, Governor, and AURELIA*

<sup>1</sup> and] i e if

LAC I thank you, sir,  
 The cough o' th' lungs requite you! I could curse  
     him  
 Into diseases by whole dozens now,  
 But one's enough to beggar him, if he light  
 Upon a wise physician 'Tis a labour  
 To keep those little wits I have about me  
 Still did I dream that villain would betray her  
 I'll never trust slave with a parboil'd nose again  
 I must devise some trick t' excuse her absence  
 Now to my uncle too, there is no mischief  
 But brings one villan[y] or other still  
 Even close at heels on't I am pain'd at heart,  
 If ever there were hope of me to die  
 For love, 'tis now, I never felt such gripings  
 If I can 'scape this climacterical year,  
 Women ne'er trust me, though you hear me swear  
 Kept with him in the fort? why, there's no hope  
 Of ever meeting now, my way's not thither,  
 Love bless us with some means to get together,  
 And I'll pay all the old reckonings [Exit

## SCENE III

*Street before the Duchess's House*

*Enter on a balcony<sup>m</sup> Duchess and CELIA*

DUCH What a contented rest rewards my mind  
 For faithfulness! I give it constancy,  
 And it returns me peace How happily  
 Might woman live, methinks, confin'd within  
 The knowledge of one husband!  
 What comes of more rather proclaims desire

<sup>m</sup> on a balcony] Old ed "above," which meant on the upper stage see note, vol II, p 125

Prince of affections than religious love,  
 Brings frailty and our weakness into question  
 'Mongst our male enemies, makes widows' tears  
 Rather the cup of laughter than of pity  
 What credit can our sorrows have with men,  
 When in some months' space they turn light agen,<sup>n</sup>  
 Feast, dance, and go in colours? If my vow  
 Were yet to make, I would not sleep without it,  
 Or make a faith as perfect to myself  
 In resolution, as a vow would come to,  
 And do as much right so to constancy  
 As strictness could require, for 'tis our goodness  
 And not our strength that does it I am arm'd now  
 'Gainst all deserts in man, be't valour, wisdom,  
 Courtesy, comeliness, nay, truth itself,  
 Which seldom keeps him company I commend  
 The virtues highly, as I do an instrument  
 When the case hangs by th' wall, but man himself  
 Never comes near my heart

*Enter Cardinal above*

CAR The blessing of perfection to your thoughts,  
 lady!  
 For I'm resolv'd<sup>o</sup> they're good ones  
 DUCH Honour of greatness,  
 Friend to my vow, and father to my fame,  
 Welcome as peace to temples!  
 CAR I bring war  
 DUCH How, sir?  
 CAR A harder fight if now you conquer,  
 You crown my praises double  
 DUCH What's your aim, sir?  
 CAR T' astonish sin and all her tempting evils,  
 And make your goodness shine more glorious

<sup>n</sup> *agen*] See note, p 182

<sup>o</sup> *resolv'd*] i e satisfied

When your fair noble vow shew'd you the way  
 To excellence in virtue, to keep back  
 The fears that might discourage you at first,  
 Pitying your strength, it shew'd you not the worst  
 'Tis not enough for tapers to burn bright,  
 But to be seen, so to lend others light,  
 Yet not impair themselves, then flame as pure  
 As when it shin'd in secret, so, t' abide  
 Temptations is the soul's flame truly tried  
 I've an ambition, but a virtuous one,  
 I'd have nothing want to your perfection

DUCH Is there a doubt found yet? is it so hard  
 For woman to recover, with all diligence,  
 And a true fasting faith from sensual pleasure,  
 What many of her sex have<sup>p</sup> so long lost?  
 Can you believe that any sight of man,  
 Held he the worth of millions in one spirit,  
 Had power to alter me?

CAR No, there's my hope,  
 My credit, and my triumph

DUCH I'll no more  
 Keep strictly private, since the glory on't  
 Is but a virtue question'd, I'll come forth  
 And shew myself to all, the world shall witness,  
 That, like the sun, my constancy can look  
 On earth's corruptions, and shine clear itself

CAR Hold conquest now, and I have all my  
 wishes

[*Cornets, and a shout within*]

DUCH. The meaning of that sudden shout, my  
 lord?

CAR. Signor Andrugio, general of the field,  
 Successful in his fortunes, is arriv'd,  
 And met by all the gallant hopes of Milan,  
 Welcom'd with laurel-wreaths and hymns of praises

<sup>p</sup> have] Old ed "has"

Vouchsafe but you to give him the first grace, madam,  
Of your so long-hid presence, he has then  
All honours that can bless victorious man

DUCH You shall prevail, grave sir

[*Exit Cardinal above.*]

*Enter ANDRUGIO, attended by the nobility, senators,  
and masquers*

*Song*

*Laurel is a victor's due,*

*I give it you,*

*I give it you,*

*Thy name with praise,*

*Thy brow with bays*

*We circle round*

*All men rejoice*

*With cheerful voice,*

*To see thee like a conqueror crown'd*

[*A Cupid descending, sings*

*I am a little conqueror too,*

*For wreaths of bays*

*There's arms of cross,<sup>a</sup>*

*And that's my due*

*I give the flaming heart,*

*It is my crest,*

*And by the mother's side,*

*The weeping eye,*

*The sighing breast*

*It is not power in you, fair beauties,*

*If I command love, 'tis your duties* [*Ascends*

[*During the preceding songs ANDRUGIO*

*peruses a letter delivered to him by a*

*Lord the masque then closes with the  
following*

<sup>a</sup> of cross] "Across, I presume" Ed of 1816



*Song*

*Welcome, welcome, son of fame,  
Honour triumphs in thy name'*

*[Exeunt all except Lord*

LORD Alas, poor gentleman! I brought him news  
That like a cloud spread over all his glories  
When he miss'd her whom his eye greedily sought  
for,

His welcome seem'd so poor, he took no joy in't,  
But when he found her by her father forc'd  
To the old governor's love, and kept so strictly,  
A coldness strook his heart There is no state  
So firmly happy but feels envy's might  
I know Lactantio, nephew to the cardinal,  
Hates him as deeply as a rich man death,  
And yet his welcome shew'd as fair and friendly  
As his that wore the truest love to him,  
When in his wishes he could drink his blood,  
And make his heart the sweetness of his food

*[Exit*

CELIA Madam! madam!

DUCH Beshrew thy heart, dost thou not see me  
busy?

You shew your manners!

CELIA In the name of goodness,  
What ails my lady?

DUCH I confess I'm mortal,  
There's no defending on't, 'tis cruel flattery  
To make a lady believe otherwise  
Is not this flesh? can you drive heat from fire?  
So may you love from this, for love and death  
Are brothers in this kingdom, only death  
Comes by the mother's side, and that's the surest  
That general is wondrous fortunate,  
Has won another field since, and a victory

That credits all the rest, he may more boast on't  
 Than of a thousand conquests I am lost,  
 Utterly lost! where are my women now?  
 Alas, what help's in them, what strength have they?  
 I call to a weak guard when I call them,  
 In rescuing me they'd be themselves o'ercome  
 When I, that profess'd war, am overthrown,  
 What hope's in them, then, that ne'er stirr'd from  
 home?

My faith is gone for ever,  
 My reputation with the cardinal,  
 My fame, my praise, my liberty, my peace,  
 Chang'd for a restless passion O hard spite,  
 To lose my seven years' victory at one sight!  
 [Exeunt

#### SCENE IV

LACTANTIO's lodging in the Cardinal's mansion

*Enter DONDOLO, and Page<sup>r</sup> carrying a shirt*

PAGE I prithee, Dondolo, take this shirt and air  
 it a little against my master rises, I had rather do  
 any thing than do't, i'faith

DON O monstrous, horrible, terrible, intolerable!  
 are not you big enough to air a shirt? were it a  
 smock now, you liquorish page, you'd be hanged  
 ere you'd part from't If thou dost not prove as  
 arrant a smell-smock as any the town affords in a  
 term-time, I'll lose my judgment in wenching

PAGE Pish, here, Dondolo, prithee, take it

DON It's no more but up and ride with you  
 then! all my generation were beadles and officers,  
 and do you think I'm so easily entreated? you shall  
 find a harder piece of work, boy, than you ima-  
 gine, to get any thing from my hands, I will not

<sup>r</sup> Page] See note, p 562

disgenerate so much from the nature of my kindred, you must bribe me one way or other, if you look to have any thing done, or else you may do't yourself 'twas just my father's humour when he bore office You know my mind, page, the song! the song! I must either have the song you sung to my master last night when he went to bed, or I'll not do a stitch of service for you from one week's end to the other As I am a gentleman, you shall brush cloaks, make clean spurs, nay, pull off strait boots, although in the tugging you chance to fall and hazard the breaking of your little buttocks, I'll take no more pity of your marrow-bones than a butcher's dog of a rump of beef, nay, ka me, ka thee,\* if you will ease the melancholy of my mind with singing, I will deliver you from the calamity of boots-haling

PAGE Alas, you know I cannot sing!

DON Take heed, you may speak at such an hour that your voice may be clean taken away from you I have known many a good gentlewoman say so much as you say now, and have presently gone to bed and lay speechless 'tis not good to jest, as old Chaucer was wont to say, that broad famous English poet Cannot you sing, say you? O that a boy should so keep cut with<sup>t</sup> his mother, and be given to dissembling!

PAGE Faith, to your knowledge in't, ill may seem well,  
But as I hope in comforts, I've no skill.

\* ka me, ka thee] i e "if you'll do me one favour, I'll do you another Mr Gifford believes it to be a Scotch proverb" Editor of 1816 See Jamieson's *Et Diet of Scott Lang* (Suppl) in v Kae

<sup>t</sup> keep cut with] "i e follow the example of The word is used by Sterne, in the same sense, in the 5th vol of his *Tristram Shandy*" Editor of 1816

DON A pox of skill! give me plain simple cunning why should not singing be as well got without skill as the getting of children? You shall have the arrantest fool do as much there as the wisest coxcomb of 'em all, let 'em have all the help of doctors put to 'em, both the directions of physicians, and the erections of pothecaries, you shall have a plain hobnailed country fellow, marrying some dairy-wench, tumble out two of a year, and sometimes three, byrlady,<sup>u</sup> as the crop falls out, and your nice paling physicking gentlefolks some one in nine years, and hardly then a whole one as it should be, the wanting of some apricock or something loses a member on him, or quite spoils it. Come, will you sing, that I may warm the shirt? by this light, he shall put it on cold for me else

PAGE A song or two I learnt with hearing gentlewomen practise themselves

DON Come, you are so modest now, 'tis pity that thou wast ever bred to be thrust through a pair of canons,<sup>v</sup> thou wouldst have made a pretty foolish waiting-woman but for one thing Wilt sing?

PAGE As well as I can, Dondolo

DON Give me the shirt then, I'll warm't as well['s] I can too

Why, look, you whoreson coxcomb, this is a smock!

PAGE No, 'tis my master's shirt

DON Why, that's true too,

<sup>u</sup> byrlady] See note, p 9

<sup>v</sup> canons] Or cannons—equivalent here to breeches "*Cannons of breeches*," says Minshew, so called "because they are like cannons of Artillery, or Cans or pots" *Guide into the Tongues*, 1617—"Cannons, boot-hose tops" Kersey's *Duct*—According to Strutt, "ornamental tubes or tags at the ends of the ribbands and laces, which were attached to the extremities of the breeches" *Dress and Habits*, &c vol II p 263 See also my note on Webster's *Works*, vol III p 165

Who knows not that? why, 'tis the fashion, fool,  
All your young gallants<sup>w</sup> here of late wear smocks,  
Those without beards especially

PAGE Why, what's the reason, sir?

DON Marry, very great reason in't a young  
gallant lying a-bed with his wench, if the constable  
should chance to come up and search, being both  
in smocks, they'd be taken for sisters, and I hope a  
constable dare go no further, and as for the know-  
ing of their heads, that's well enough too, for I  
know many young gentlemen wear longer hair than  
their mistresses

PAGE 'Tis a hot world the whilst

DON Nay, that's most certain, and a most witty  
age of a bald one, for all languages, you've many  
daughters so well brought up, they speak French  
naturally at fifteen, and they are turned to the  
Spanish and Italian half a year after

PAGE That's like learning the grammar first, and  
the accidence after, they go backward so

DON The fitter for th' Italian thou'st no wit,  
boy;

Hadst had a tutor, he'd have taught thee that  
Come, come, that I may be gone, boy!

PAGE [*sings*]

*Cupid is Venus's<sup>x</sup> only joy,*

*But he is a wanton boy,*

*A very, very wanton boy;*

*He shoots at ladies' naked breasts,*

*He is the cause of most men's crests,*

*I mean upon the forehead,*

*Invisible, but horrid,*

<sup>w</sup> *All your young gallants, &c* ] Compare p 394

<sup>x</sup> *Cupid is Venus's* ] Forms part of a song in our author's  
*Chaste Maid in Cheapside*, act iv sc 1, where, however, the  
8th and 9th lines are not found

*Of the short velvet mask he was deviser,  
That wives may kiss, the husbands ne'er the wiser,  
'Twas he first thought upon the way  
To keep a lady's lips in play*

DON O rich, ravishing, rare, and enticing! Well,  
go thy ways for as sweet a breasted page<sup>7</sup> as ever  
lay at his master's feet in a truckle-bed

PAGE You'll hie you in straight, Dondolo?

DON I'll not miss you [Exit Page  
This smockified shirt, or shirted smock,  
I will go toast Let me see what's a'clock  
I must to th' castle straight to see his love,  
Either by hook or crook my master storming  
Sent me last night, but I'll be gone this morning  
[Exit

## ACT II SCENE I

*An Apartment in the House of the Duchess*

*Enter DUCHESS and CELIA*

DUCH Seek out the lightest colours can be got,  
The youthfull'st dressings, tawny is too sad,  
I am not thirty yet; I've wrong'd my time  
To go so long in black, like a petitioner  
See that the powder that I use about me  
Be rich in cassia

CELIA Here's a sudden change! [Aside

DUCH O, I'm undone in faith! Stay, art thou  
certain

Lactantio, nephew to the cardinal, was present  
In the late entertainment of the general?

<sup>7</sup> *sweet a breasted*] i. e. sweet a voiced

CELIA Upon my reputation with your excellence,  
These eyes beheld him he came foremost, madam,  
'Twas he in black and yellow

DUCH Nay, 'tis no matter, either for himself  
Or for the affectation of his colours,  
So you be sure he was there

CELIA As sure as sight  
Can discern man from man, madam

DUCH It suffices [Exit CELIA  
O, an ill cause had need of many helps,  
Much art, and many friends, ay, and those mighty,  
Or else it sets in shame! A faith once lost  
Requires great cunning ere't be entertain'd  
Into the breast of a belief again,  
There's no condition so unfortunate,  
Poor, miserable, to any creature given,  
As hers that breaks in vow, she breaks with  
heaven

*Enter Cardinal*

CAR Increase of health and a redoubled courage  
To chastity's great soldier! what, so sad, madam?—  
The memory of her seven-years-deceas'd lord  
Springs yet into her eyes as fresh and full  
As at the seventh hour after his departure  
What a perpetual fountain is her virtue!— [Aside  
Too much t' afflict yourself with ancient sorrow  
Is not so strictly for your strength requir'd,  
Your vow is charge enough, believe me 'tis, madam,  
You need no weightier task

DUCH Religious sir,  
You heard the last words of my dying lord

CAR Which I shall ne'er forget

DUCH May I entreat  
Your goodness but to speak 'em over to me,  
As near as memory can befriend your utterance,

That I may think awhile I stand in presence  
Of my departing husband

CAR What's your meaning  
In this, most virtuous madam?

DUCH 'Tis a courtesy  
I stand in need of, sir, at this time specially,  
Urge it no further yet, as it proves to me,  
You shall hear from me, only I desire it  
Effectually from you, sir, that's my request

CAR I wonder, yet I'll spare to question farther — [Aside]

You shall have your desire

DUCH I thank you, sir,  
A blessing come along with't!

CAR *You see, my lords, what all earth's glory is,  
Rightly defin'd in me, uncertain breath,  
A dream of threescore years to the long sleeper,  
To most not half the time beware ambition,  
Heaven is not reach'd with pride, but with submission*

*And you, lord cardinal, labour to perfect  
Good purposes begun, be what you seem,  
Stedfast and uncorrupt, your actions noble,  
Your goodness simple, without gain<sup>1</sup> or art,  
And not in vesture holier than in heart  
But 'tis a pain, more than the pangs of death,  
To think that we must part, fellow<sup>2</sup> of life,  
Thou richness of my joys, kind and dear princess,  
Death had no sting but for our separation,  
It would come more calm than an evening's peace  
That brings on rest to labours thou'rt so precious,  
I should depart in everlasting envy  
Unto the man that ever should enjoy thee  
O, a new torment strikes his force into me*

<sup>1</sup> *gain*] Qy "guile?"

<sup>2</sup> *fellow*] Old ed "fellows"



*When I but think on't' I am rack'd and torn ,  
Pity me in thy virtues*

DUCH *My lov'd lord,  
Let you[r] confirm'd opinion of my life,  
My love, my faithful love, seal an assurance  
Of quiet to your spirit, that no forgetfulness  
Can cast a sleep so deadly on my senses,  
To draw my affections to a second liking*

CAR *'T has ever been the<sup>z</sup> promise, and the spring  
Of my great love to thee For once to marry  
Is honourable in woman, and her ignorance  
Stands for a virtue, coming new and fresh ,  
But second marriage shews desires in flesh ,  
Thence lust, and heat, and common custom grows ,  
But she's part virgin who but one man knows  
I here expect a work of thy great faith  
At my last parting , I can crave no more,  
And with thy vow I rest myself for ever ,  
My soul and it shall fly to heaven together  
Seal to my spirit that quiet satisfaction,  
And I go hence in peace*

DUCH *Then here I vow never ——*

CAR *Why, madam !*

DUCH *I can go no further*

CAR *What,*

*Have you forgot your vow ?*

DUCH *I have, too certainly*

CAR *Your vow ? that cannot be , it follows now  
Just where I left*

DUCH *My frailty gets before it ,  
Nothing prevails but ill*

CAR *What ail you, madam ?*

DUCH *Sir, I'm in love*

CAR *O, all you powers of chastity,*

<sup>z</sup> *the*] Altered by editor of 1816 to "thy"—perhaps rightly

Look to this woman ! let her not faint now,  
For honour of yourselves ! If she be lost,  
I know not where to seek my hope in woman  
Madam, O madam !

DUCH My desires are sicken'd  
Beyond recovery of good counsel, sir

CAR What mischief ow'd a malice to the sex,  
To work this spiteful ill ! better the man  
Had never known creation, than to live  
Th' unlucky ruin of so fair a temple  
Yet think upon your vow, revive in faith ,  
Those are eternal things what are all pleasures,  
Flatteries of men, and follies upon earth,  
To your most excellent goodness ? O she's dead,  
Stark cold to any virtuous claim within her !  
What now is heat is sin's Have I approv'd  
Your constancy for this, call'd your faith noble,  
Writ volumes of your victories and virtues ?  
I have undone my judgment, lost my praises,  
Blemish'd the truth of my opinion  
Give me the man, that I may pour him out  
To all contempt and curses

DUCH The man's innocent,  
Full of desert and grace , his name Lactantio.

CAR How ?

DUCH Your nephew.

CAR My nephew ?

DUCH Beshrew the sight of him ! he lives not, sir,  
That could have conquer'd me, himself excepted

CAR He that I lov'd so dearly, does he wear  
Such killing poison in his eye to sanctity ?  
He has undone himself for ever by't,  
Has lost a friend of me, and a more sure one.  
Farewell all natural pity ! though my affection  
Could hardly spare him from my sight an hour,  
I'll lose him now eternally, and strive  
To live without him , he shall straight to Rome

DUCH Not if you love my health or life, my lord  
CAR This day he shall set forth  
DUCH Despatch me rather  
CAR I'll send him far enough  
DUCH Send me to death first  
CAR No basilisk, that strikes dead pure affection  
With venomous eye, lives under my protection  
[Exit  
DUCH Now my condition's worse than e'er 'twas  
yet,  
My cunning takes not with him, has broke through  
The net that with all art was set for him,  
And left the snarer here herself entangled  
With her own toils O, what are we poor souls,  
When our dissembling fails us? surely creatures  
As full of want as any nation can be,  
That scarce have food to keep bare life about 'em  
Had this but took effect, what a fair way  
Had I made for my love to th' general,  
And cut off all suspect, all reprehension!  
My hopes are kill'd i' th' blossom [Exit

## SCENE III

*The Cardinal's closet**Enter Cardinal*

CAR Let me think upon't,  
Set holy anger by awhile There's time  
Allow'd for natural argument 'tis she  
That loves my nephew, she that loves, loves first,  
What cause have I to lay a blame on him then?  
He's in no fault in this say 'twas his fortune,  
At the free entertainment of the general,  
'Mongst others the deserts and hopes of Milan,  
To come into her sight, where's the offence yet?

What sin was that in him ? Man's sight and presence

Are free to public view she might as well  
 Have fix'd her heart's love then upon some other ,  
 I would 't had lighted any where but there '  
 Yet I may err to wish't, since it appears  
 The hand of heaven, that only pick'd him out  
 To reward virtue in him by this fortune ,  
 And through affection I'm half conquer'd now ,  
 I love his good as dearly as her vow,  
 Yet there my credit lives in works and praises  
 I never found a harder fight within me,  
 Since zeal first taught me war , say I should labour  
 To quench this love, and so quench life and all,  
 As by all likelihood it would prove her death,  
 For it must needs be granted she affects him  
 As dearly as the power of love can force,  
 Since her vow awes her not, that was her saint ,  
 What right could that be to religion,  
 To be her end, and dispossess my kinsman ?  
 No, I will bear in pity to her heart,  
 The rest commend to fortune and my art [Exit

#### SCENE IV

*An apartment in the Castle*

*Enter AURELIA's Father, Governor, AURELIA, and  
 ANDRUGIO disguised*

Gov I like him passing well.

FATH He's a tall fellow

AND A couple of tall<sup>z</sup> wits [*Aside.*—I've seen  
 some service, sir.

<sup>z</sup> tall] i e fine, great

Gov Nay, so it seems by thy discourse, good fellow

AND Good fellow?<sup>a</sup> calls me thief familiarly —  
[*Aside*

I could shew many marks of resolution,  
But modesty could wish 'em rather hidden  
I fetch'd home three-and-twenty wounds together  
In one set battle, where I was defeated  
At the same time of the third part of my nose,  
But meeting with a skilful surgeon,  
Took order for my snuffling

Gov And a nose

Well heal'd is counted a good cure in these days,  
It saves many a man's honesty, which else  
Is quickly drawn into suspicion  
This night shall bring you acquainted with your charge,

In the meantime you and your valour's welcome  
Would w'had more store of you, although they come  
With fewer marks about 'em'

FATH So wish I, sir

[*Exeunt Father and Governor*

AND I was about to call her, and she stays  
Of her own gift, as if she knew my mind,  
Certain she knows me not, not possible [*Aside*.

AUR. What if I left my token and my letter  
With this strange fellow, so to be convey'd  
Without suspicion to Lactantio's servant?  
Not so, I'll trust no freshman with such secrets,  
His ignorance may mistake, and give't to one  
That may belong to th' general, for I know  
He sets some spies about me, but all he gets  
Shall not be worth his pains. I would Lactantio  
Would seek some means to free me from this place,

<sup>a</sup> *Good fellow*, &c ] Compare vol II p 21, and note

'Tis prisonment enough to be a maid,  
But to be mew'd up too, that case is hard,  
As if a toy were kept by a double guard

[*Aside, and going*

AND Away she steals again, not minding me  
'Twas not at me she offer'd [*Aside*]—Hark you,  
gentlewoman

AUR With me, sir?

AND I could call you by your name,  
But gentle's the best attribute to woman

AUR Andrugio? O, as welcome to my lips  
As morning-dew to roses! my first love!

AND Why, have you more then?

AUR What a word was there!  
More than thyself what woman could desire,  
If reason had a part of her creation?  
For loving you, you see, sir, I'm a prisoner,  
There's all the cause they have against me, sir,  
A happy persecution I so count on't  
If any thing be done to me for your sake,  
'Tis pleasing to me

AND Are you not abus'd,  
Either through force or by your own consent?  
Hold you your honour perfect and unstain'd?  
Are you the same still that at my departure  
My honest thoughts maintain'd you to my heart?

AUR The same most just

AND Swear't

AUR By my hope of fruitfulness,  
Love, and agreement, the three joys of marriage!

AND I am confirm'd, and in requital on't,  
Ere long expect your freedom

AUR O, you flatter me!

It is a wrong to make a wretch too happy,  
So suddenly upon affliction,  
Beshrew me, if I be not sick upon't!

'Tis like a surfeit after a great feast  
My freedom, said you ?

AND Does't o'ercome you so ?

ALB Temptation never overcame a sinner  
More pleasingly than this sweet news my heart  
Here's secret joy can witness, I am proud on't

AND Violence I will not use, I come a friend,  
'Twere madness to force that which wit can end

ALB Most virtuously deliver'd !

AND Thou'rt in raptures

AUR My love, my love !

AND Most virtuously deliver'd !

Spoke like the sister of a puritan midwife !  
Will you embrace the means that I have thought on  
With all the speed you can ?

AUR Sir, any thing,  
You cannot name 't too dangerous or too homely

AND. Fie, [fie], you overact your happiness,  
You drive slight things to wonders

AUR Blame me not, sir ;  
You know not my affection

AND Will you hear me ?  
There are a sect of pilfering juggling people  
The vulgar tongue call gypsies

AUR True, the same, sir,  
I saw the like this morning Say no more, sir,  
I apprehend you fully

AND What, you do not ?

AUR No ? hark you, sir [Whispers

AND Now by this light 'tis true !  
Sure if you prove as quick as your conceit,<sup>b</sup>  
You'll be an excellent breeder

AUR I should do reason by the mother's side, sir,  
If fortune do her part in a good getter

<sup>b</sup> conceit] See note, p 393

AND That's not to do now, sweet, the man stands  
near thee

AUR Long may he stand most fortunately, sir,  
Whom her kind goodness has appointed for me

AND Awhile I'll take my leave t' avoid suspicion

AUR I do commend your course good sir, for-  
get me not

AND All comforts sooner

AUR Liberty is sweet, sir

AND I know there's nothing sweeter, next to  
love,

But health itself, which is the prince of life

AUR Your knowledge raise you, sir<sup>1</sup>

AND Farewell till evening [Exit

AUR And after that, farewell, sweet sir, for ever

A good kind gentleman to serve our turn with,

But not for lasting, I have chose a stuff

Will wear out two of him, and one finer too

I like not him that has two mistresses,

War and his sweetheart, he can ne'er please both

And wai's a soaker, she's no friend to us,

Turns a man home sometimes to his mistress

Some forty ounces poorer than he went,

All his discourse out of the Book of Surgery,

Cere-cloth and salve, and lies you all in tents,<sup>c</sup>

Like your camp-vict'lers out upon't! I smile

To think how I have fitted him with an office

His love takes pains to bring our loves together,

Much like your man that labours to get treasure,

To keep his wife high for another's pleasure  
[Exit.

<sup>c</sup> tents] A play on the word — *Tent*, say the dictionaries, is  
"a roll of lint put into a sore" but according to the old  
books of surgery, *tents* were also made of various other ma-  
terials see Vigon's *Workes of Chirurgerie*, &c, 1571, fol cxiii.



## ACT III SCENE I

*LACTANTIO's lodgings in the Cardinal's mansion**Enter LACTANTIO and Page<sup>d</sup>*

PAGE Think of your shame and mine

LAC I prithee, peace

Thou art th' unfortunat'st piece of taking business  
 That ever man repented when day peep'd ,  
 I'll ne'er keep such a piece of touchwood again,  
 And<sup>e</sup> I were rid of thee once Well fare those  
 That never sham'd their master ! I've had such,  
 And I may live to see the time again ,  
 I do not doubt on't

PAGE If my too much kindness  
 Receive your anger only for reward,  
 The harder is my fortune I must tell you, sir,  
 To stir your care up to prevention,  
 (Misfortunes must be told as well as blessings,)  
 When I left all my friends in Mantua,  
 For your love's sake alone, then, with strange oaths,  
 You promis'd present marriage

LAC With strange oaths, quoth 'a ?  
 They're not so strange to me, I've sworn the same  
 things

I'm sure forty times over, not so little ,  
 I may be perfect in 'em, for my standing

PAGE You see 'tis high time now, sir

LAC Yes, yes, yes,  
 Marriage is nothing with you , a toy<sup>f</sup> till death.  
 If I should marry all those I have promis'd,  
 'Twould make one vicar hoarse ere he could des-  
 patch us —

<sup>d</sup> Page] See note, p 562<sup>f</sup> toy] i e trifle<sup>e</sup> and] i e if

I must devise some shift when she grows big,  
 Those masculine hose<sup>s</sup> will shortly prove too little  
 What if she were convey'd to nurse's house?  
 A good sure old wench, and she'd love the child  
     well,  
 Because she suckled the father no ill course,  
 By my mortality, I may hit worse — [*Aside*]

*Enter DONDOLO*

Now, Dondolo, the news?

DON The news?

LAC How does she?

DON Soft, soft, sir, you think 'tis nothing to  
     get news

Out o' th' castle I was there

LAC Well, sir

DON As you know,

A merry fellow may pass any where

LAC So, sir

DON Never in better fooling in my life

LAC What's this to th' purpose?

DON Nay, 'twas nothing to th' purpose, that's  
 certain

LAC How wretched this slave makes me! Didst  
     not see her?

DON I saw her.

LAC Well, what said she then?

DON Not a word, sir

LAC How, not a word?

DON Proves her the better maid,

For virgins should be seen more than they're heard

LAC Exceeding good, sir, you are no sweet  
     villain!<sup>h</sup>

DON No, faith, sir, for you keep me in foul linen

<sup>s</sup> *hose*] i e breeches

<sup>h</sup> *no sweet villain*] See note, vol 1 p 169

LAC Turn'd scurvy rhymers, are you ?

DON Not scurvy neither,  
Though I be somewhat itchy in the profession  
If you could hear me out with patience, I know  
Her mind as well as if I were in her belly

LAC Thou saidst even now she never spake a  
word

DON But she gave certain signs, and that's as  
good

LAC Canst thou conceive by signs ?

DON O, passing well, sir,  
Even from an infant ' did you ne'er know that ?  
I was the happiest child in all our country,  
I was born of a dumb woman

LAC How ?

DON Stark dumb, sir  
My father had a rare bargain of her, a rich penny-  
worth,  
There would have been but too much money given  
for her

A justice of peace was about her, but my father,  
Being then constable, carried her before him

LAC Well, since we're enter'd into these dumb  
shows,

What were the signs she gave you ?

DON Many and good, sir  
*Imprimis*, she first gap'd, but that I guess'd  
Was done for want of air, 'cause she's kept close,  
But had she been abroad and gap'd as much,  
'T had been another case then cast she up  
Her pretty eye and wink'd, the word methought  
was then,

Come not till twitterlight <sup>i</sup>

Next, thus her fingers went, as who should say,

<sup>i</sup> *twitterlight*] i. e. twilight compare vol. II p. 309, and  
note

I'd fain have a hole broke to 'scape away  
Then look'd upon her watch, and twice she nodded,  
As who should say, the hour will come, sweetheart,  
That I shall make two noddies of my keepers

LAC A third of thee Is this your mother-  
tongue?

My hopes are much the wiser for this language  
There's no such curse in love to<sup>j</sup> an arrant ass<sup>1</sup>

DON O yes, sir, yes, an arrant whore's far worse  
You never lin<sup>k</sup>

Railing on me from one week's end to another,  
But you can keep a little tit-mouse page there,  
That's good for nothing but to carry toothpicks,  
Put up your pipe or so, that's all he's good for  
He cannot make him ready<sup>1</sup> as he should do,  
I am fain to truss his points<sup>m</sup> every morning,  
Yet the proud, scornful ape, when all the lodgings  
Were taken up with strangers th' other night,  
He would not suffer me to come to bed to him,  
But kick'd, and prick'd, and pinch'd me like an  
urchin,<sup>n</sup>

There's no good quality in him o' my conscience,  
I think he scarce knows how to stride a horse,  
I saw him with a little hunting nag  
But thus high t'other day, and he was fain  
To lead him to a high rail, and get up like a butter-  
wench

<sup>j</sup> to] i e in comparison with—altered by the editor of 1816 to "as"

<sup>k</sup> lin] i e cease

<sup>1</sup> make him ready] i e dress himself compare pp 35, 396

<sup>m</sup> truss his points] See note, p 319

<sup>n</sup> urchin] Signified both a hedgehog and a particular kind of fairy or spirit In the present passage, "prick'd" would seem to refer to the former, "pinch'd" to the latter—the two significations being perhaps confounded in the author's mind

There's no good fellowship in this dandiprat,<sup>o</sup>  
 This dive-dapper,<sup>p</sup> as is in other pages,  
 They'd go a-swimming with me familiarly  
 I' th' heat of summer, and clap what-you-call-'ems,  
 But I could never get that little monkey yet  
 To put off his breeches

A tender, puling, nice, chitty-fac'd squall<sup>q</sup> 'tis

LAC Is this the good you do me? his love's  
 wretched,

And most distress'd, that must make use of fools

DON Fool to my face still ' that's unreasonable,  
 I will be a knave one day for this tick,  
 Or't shall cost me a fall, though it be from a gibbet,  
 It has been many a proper man's last leap  
 Nay, sure I'll be quite out of the precincts  
 Of a fool if I live but two days to an end,  
 I will turn gipsy presently,  
 And that's the highway to the daintiest knave  
 That ever mother's son took journey to  
 O those dear gipsies!

They live the merriest lives, eat sweet stoln hens,  
 Pluck'd over pales or hedges by a twitch,  
 They're ne'er without a plump and lovely goose,  
 Or beautiful sow-pig,

Those things I saw with mine own eyes to-day  
 They call those vanities and trifling pilfries,  
 But if a privy search were made amongst 'em,  
 They should find other manner of ware about 'em,  
 Cups, rings, and silver spoons, byrlady!<sup>r</sup> bracelets,

<sup>o</sup> *dandiprat*] "This term is, in all probability, derived from a small coin of that name" Editor of 1816—*Dandiprat*, a dwarf, a little man, a word of uncertain origin, evidently gave the name to the coin see note, vol. 1 p. 246

<sup>p</sup> *dive-dapper*] Or *didapper*—i e dab-chick

<sup>q</sup> *squall*] Seems to mean here—effeminate thing see note, p. 55

<sup>r</sup> *byrlady*] See note, p. 9

Pearl necklaces, and chains of gold sometimes  
They are the wittiest thieves! I'll stay no longer,  
But even go look what I can steal now presently,  
And so begin to bring myself acquainted with 'em

[*Aside, and exit*]

LAC Nothing I fear so much, as in this time  
Of my dull absence, her first love, the general,  
Will wind himself into her affection  
By secret gifts and letters, there's the mischief!  
I have no enemy like him, though my policy  
Dissembled him a welcome, no man's hate  
Can stick more close unto a loath'd disease  
Than mine to him

*Enter Cardinal*

CAR What ails this pretty boy to weep so often?—  
Tell me the cause, child,—how his eyes stand full!—  
Beshrew you, nephew, you're too bitter to him!  
He is so soft, th' unkindness of a word  
Melts him into a woman—'Las, poor boy,  
Thou shalt not serve him longer, 'twere great pity  
That thou shouldst wait upon an angry master  
I've promis'd thee to one will make much of thee,  
And hold thy weak youth in most dear respect

PAGE O, I beseech your grace that I may serve  
No master else!

CAR Thou shalt not mine's a mistress,  
The greatest mistress in all Milan, boy,  
The duchess' self

PAGE Nor her, nor any

CAR Cease, boy!  
Thou know'st not thine own happiness, through  
fondness,<sup>a</sup>  
And therefore must be learnt go, dry thine eyes

<sup>a</sup> *fondness*] i. e. foolishness

PAGE This rather is the way to make 'em moister  
[*Aside, and exit*]

CAR Now, nephew! nephew!

LAC O, you've snatch'd my spirit, sir,  
From the divinest meditation  
That ever made soul happy!

CAR I'm afraid  
I shall have as much toil to bring him on now,  
As I had pains to keep her off from him [Aside]  
I've thought it fit, nephew, considering  
The present barrenness of our name and house,  
The only famine of succeeding honour,  
To move the ripeness of your time to marriage

LAC How, sir, to marriage?

CAR Yes, to a fruitful life  
We must not all be strict, so generation  
Would lose her right thou'rt young, 'tis my desire  
To see thee bestow'd happily in my lifetime

LAC Does your grace well remember who I am,  
When you speak this?

CAR Yes, very perfectly,  
You're a young man, full in the grace of life,  
And made to do love credit, proper, handsome,  
And for affection pregnant

LAC I beseech you, sir,  
Take off your praises rather than bestow 'em  
Upon so frail a use Alas, you know, sir,  
I know not what love is, or what you speak of!  
If woman be amongst it, I shall swoon,  
Take her away, for contemplation's sake  
Most serious uncle, name no such thing to me

CAR Come, come, you're fond<sup>t</sup>  
Prove but so strict and obstinate in age,  
And you are well to pass There's honest love

<sup>t</sup> *fond*] i e foolish

Allow'd you now for recreation ,  
The years will come when all delights must leave  
you,

Stick close to virtue then , in the meantime  
There's honourable joys to keep youth company ,  
And if death take you there, dying no adulterer,  
You're out of his eternal reach , defy him  
List hither, come to me, and with great thankfulness  
Welcome thy fortunes, 'tis the duchess loves thee'

LAC The duchess ?

CAR Doats on thee , will die for thee,  
Unless she may enjoy thee

LAC She must die then

CAR How ?

LAC 'Las, do you think she ever means to do't,  
sir ?

I'll sooner believe all a woman speaks  
Than that she'll die for love she has a vow, my  
lord,

That will keep life in her

CAR Believe me, then,  
That should have bounteous interest in thy faith,  
She's thine, and not her vow's

LAC The more my sorrow,  
My toil, and my destruction — My blood dances !<sup>u</sup>  
[*Aside*

CAR And though that bashful maiden virtue in  
thee,  
That never held familiar league with woman,  
Binds fast all pity to her heart that loves thee,  
Let me prevail, my counsel stands up to thee,  
Embrace it as the fulness of thy fortunes,

<sup>u</sup> *My blood dances*] " Is the only part of the speech in the original given to Lactantio , the first part is there the conclusion of the cardinal's " Editor of 1816



As if all blessings upon earth were clos'd  
 Within one happiness, for such another  
 Whole life could never meet with go and present  
 Your service and your love, but, on your hopes,  
 Do it religiously What need I doubt him  
 Whom chastity locks up?

LAC. O envy,  
 Hadst thou no other means to come by virtue  
 But by such treachery? the duchess' love!  
 Thou wouldst be sure to aim it high enough,  
 Thou knew'st full well 'twas no prevailing else —  
 [Aside  
 Sir, what your will commands, mine shall fulfil,  
 I'll teach my heart in all t' obey your will

CAR. A thing you shall not lose by Here come  
 the lords

*Enter Lords*

Go, follow you the course that I advis'd you,  
 The comfort of thy presence is expected  
 Away with speed to court, she languishes  
 For one dear sight of thee for life's sake, haste,  
 You lose my favour if you let her perish

LAC. And art thou come, brave fortune, the re-  
 ward  
 Of neat'[st] hypocrisy that ever book'd it,<sup>u</sup>  
 Or turn'd up transitory white o' th' eye  
 After the feminine rapture? Duchess and I  
 Were a fit match, can be denied of no man,  
 The best dissembler lights on the best woman,  
 'Twere sin to part us [Aside, and exit  
 .CAR. You lights of state, truth's friends, much-  
 honour'd lords,

<sup>u</sup> book'd it] i e pretended to be devoted to books Com  
 pare p 561

Faithful admirers of our duchess' virtues,  
 And firm believers, it appears as plain  
 As knowledge to the eyes of industry,  
 That neither private motion, which holds counsel  
 Often with woman's frailty and her blood,  
 Nor public sight, the lightning of temptations,  
 Which from the eye strikes sparks into the bosom,  
 And sets whole hearts on fire, hath power to raise  
 A heat in her 'bove that which feeds chaste life,  
 And gives that cherishing means, she's the same  
 still,

And seems so seriously employ'd in soul,  
 As if she could not 'tend to cast an eye  
 Upon deserts so low as those in man  
 It merits famous memory I confess,  
 Yet many times when I behold her youth,  
 And think upon the lost hopes of posterity,  
 Succession, and the royal fruits of beauty,  
 All by the rashness of one vow made desperate,  
 It goes so near my heart, I feel it painful,  
 And wakes me into pity oftentimes,  
 When others sleep unmov'd

FIRST LORD I speak it faithfully,  
 For 'tis poor fame to boast of a disease,  
 Your grace has not endur'd that pain alone,  
 'T has been a grief of mine, but where's the remedy?

CAR True, there your lordship spake enough in  
 little

There's nothing to be hop'd for but repulses,  
 She's not to seek<sup>v</sup> for armour against love  
 That has bid battle to his powers so long,  
 He that should try her now had need come strong,  
 And with more force than his own arguments,  
 Or he may part disgrac'd, being put to flight,

<sup>v</sup> to seek] i e at a loss

That soldier's tough has been in seven years' fight  
Her vow's invincible, for you must grant this,  
If those desires, train'd up in flesh and blood  
To war continually 'gainst good intents,  
Prove all too weak for her, having advantage  
Both of her sex and her unskilfulness  
At a spiritual weapon, wanting knowledge  
To manage resolution, and yet win,  
What force can a poor argument bring in ?  
The books that I have publish'd in her praise  
Commend her constancy, and that's fame-worthy,  
But if you read me o'er with eyes of enemies,  
You cannot justly and with honour tax me  
That I dissuade her life from marriage there  
Now heaven and fruitfulness forbid, not I !  
She may be constant there, and the hard war  
Of chastity is held a virtuous strife,  
As rare in marriage as in single life,  
Nay, by some writers rarer, hear their reasons,  
And you'll approve 'em fairly She that's single,  
Either in maid or widow, oftentimes  
The fear of shame, more than the fear of heaven,  
Keeps chaste and constant, when the tempest comes,  
She knows she has no shelter for her sin,  
It must endure the weathers of all censure,  
Nothing but sea and air that poor bark feels  
When she in wedlock is like a safe vessel  
That lies at anchor, come what weathers can,  
She has her harbour, at her great unlading,  
Much may be stoln, and little waste,<sup>w</sup> the master  
Thinks himself rich enough with what he has,  
And holds content by that How think you now,  
lords ?

<sup>w</sup> waste] Was altered to "moss'd" by the editor of 1816,  
who thinks "there can be no doubt of the propriety of the  
alteration"

If she that might offend safe does not err,  
What's chaste in others is most rare in her

• SEC LORD What wisdom but approves it ?

FIRST LORD But, my lord,  
This should be told to her it concerns most,  
Pity such good things should be spoke and lost

CAR That were the way to lose 'em utterly,  
You quite forget her vow yet, now I think on't,  
What is that vow ? 'twas but a thing enforc'd,  
Was it not, lords ?

FIRST LORD Merely compell'd indeed

CAR Only to please the duke, and forcèd virtue  
Fails in her merit, there's no crown prepar'd for't  
What have we done, my lords ? I fear we've sinn'd  
In too much strictness to uphold her in't,  
In cherishing her will, for woman's goodness  
Takes counsel of that first, and then determines,  
She cannot truly be call'd constant now,  
If she persèver, rather obstinate,  
The vow appearing forcèd, as it proves,  
Tried by our purer thoughts, the grace and triumph  
Of all her victories are but idle glories,  
She wilful, and we enemies to succession.  
I will not take rest till I tell her soul  
As freely as I talk to those I keep

LORDS And we'll all second you, my lord.

CAR Agreed

We'll knit such knots of arguments so fast,  
All wit in her shall not undo in haste

SEC LORD Nay, sure, I think all we shall be too  
hard for her,

Else she's a huge wild creature

FIRST LORD If we win,  
And she yield marriage, then will I strike in [*Aside*  
[*Exeunt*

## SCENE II

*An apartment in the house of the Duchess*

*Enter Duchess and CELIA*

DUCH Thou tell'st me happy things, if they be certain,

To bring my wishes about wondrous strangely,  
Lactantio, nephew to the cardinal,  
The general's secret enemy?

CELIA Most true, madam,  
I had it from a gentleman, my kinsman,  
That knows the best part of Lactantio's bosom

DUCH It happens passing fortunately to save  
Employment in another, he will 'come now  
A necessary property, he may thank  
The need and use we have of him for his welcome  
[*Knocking within*]

Now, who's that knocks?

CELIA [*after going out and re-entering*]. Madam,  
'tis he, with speed

I thought he had brought his horse to th' chamber-door,

He made such haste and noise

DUCH Admit him, prithee,  
And have a care your heart be true and secret

CELIA Take life away from't when it fails you,  
madam

DUCH Enough, I know thee wise — [*Exit CELIA*]  
He comes with haste indeed

*Enter LACTANTIO.*

Are you come now, sir?  
You should have stay'd yet longer, and have found  
me

Dead, to requite your haste.

LAC Love bless you better, madam!

DUCH Must I bid welcome to the man undoes  
me,  
The cause of my vow's breach, my honour's enemy,  
One that does all the mischief to my fame,  
And mocks my seven years' conquest with his  
name?

This is a force of love was never felt,  
But I'll not grudge at fortune, I will take  
Captivity cheerfully here, seize upon me,  
And if thy heart can be so pitiless  
To chain me up for ever in those arms,  
I'll take it mildly, ay, and thank my stars,  
For we're all subject to the chance of wars  
LAC We are so, yet take comfort, vanquish'd  
duchess,

I'll use you like an honourable prisoner,  
You shall be [well] entreated, day shall be  
Free for all sports to you, the night for me,  
That's all I challenge, all the rest is thine,  
And for your fare 't shall be no worse than mine

DUCH Nay, then, I'm heartily pleasant, and as  
merry

As one that owes no malice, and that's well, sir  
You cannot say so much for your part, can you?

LAC Faith, all that I owe is to one man, madam,  
And so can few men say marry, that malice  
Wears no dead flesh about it, 'tis a stinger

DUCH What is he that shall dare to be your  
enemy,

Having our friendship, if he be a servant  
And subject to our law?

LAC Yes, trust me, madam,  
Of a vild<sup>x</sup> fellow I hold him a true subject,  
There's many arrant knaves that are good subjects,

<sup>x</sup> *vild*] See note, vol. II p 393

Some for their living's sakes, some for their lives,  
That will unseen eat men, and drink their wives

DUCH They are as much in fault that know such  
people,

And yet conceal 'em from the whips of justice  
For love's sake give me in your foe betimes,  
Before he vex you further, I will order him  
To your heart's wishes, load him with disgraces,  
That your revenge shall rather pity him  
Than wish more weight upon him

LAC Say you so, madam?—

Here's a bless'd hour, that feeds both love and hate,  
Then take thy time, brave malice [*Aside* ]—Vir-  
tuous princess,

The only enemy that my vengeance points to  
Lives in Andrugio

DUCH What, the general?

LAC That's the man, madam

DUCH Are you serious, sir?

LAC. As at my prayers

DUCH We meet happily then  
In both our wishes, he's the only man  
My will has had a longing to disgrace,  
For divers capital contempts, my memory  
Shall call 'em all together now, nay, sir,  
I'll bring his faith in war now into question,  
And his late conference with the enemy

LAC Byrlady,<sup>r</sup> a shrewd business and a dan-  
gerous<sup>1</sup>

Signor, your neck's a-cracking

DUCH Stay, stay, sir,  
Take pen and ink.

LAC Here's both, and paper, madam

DUCH I'll take him in a fine trap

<sup>r</sup> *Byrlady*] See note, p 9

LAC That were excellent

DUCH A letter so writ would abuse him strangely

LAC Good madam, let me understand your mind,  
And then take you no care for his abusing,  
I serve for nothing else I can write fast and fair,  
Most true orthography, and observe my stops

DUCH Stay, stay awhile,  
You do not know his hand

LAC A bastard Roman,  
Much like mine own, I could go near it, madam

DUCH Marry, and shall

LAC We were once great together,  
And writ Spanish epistles one to another,  
To exercise the language

DUCH Did you so?  
It shall be a bold letter of temptation,  
With his name to't, as writ and sent to me

LAC Can be no better, lady, stick there, madam,  
And ne'er seek further

DUCH Begin thus *Fair duchess*, say,  
We must use flattery if we imitate man,  
'Twill ne'er be thought his pen else

LAC *Most fair duchess* [Writing

DUCH What need you have put in *most*? yet  
since 'tis in,  
Let 't even go on, few women would find fault  
with't,

We all love to be best, but seldom mend  
Go on, sir

LAC *Most fair duchess* ' here's an admiration-  
point [Writing

DUCH *The report of your vow shall not fear me*—

LAC *Fear me*, two stops at fear me [Writing

DUCH *I know you're but a woman* —

LAC *But a woman*, a comma at woman. [Writing



DUCH *And what a woman is, a wise man knows*

LAC *Wise man knows, a full prick there*

DUCH *Perhaps my condition<sup>2</sup> may seem blunt to you* — [Writing]

LAC *Blunt to you, a comma here again*

DUCH *But no man's love can be more sharp set* — [Writing]

LAC *Sharp set, there a colon, for colon<sup>a</sup> is sharp set oftentimes*

DUCH *And I know desires in both sexes have skill at that weapon* [Writing]

LAC *Skill at that weapon, a full prick here at weapon*

DUCH *So, that will be enough, subscribe it thus now,*

*One that vows service to your affections, signor such a one*

LAC *Signor Andrugio, G, that stands for general*

DUCH *And you shall stand for goose-cap* [Writing]

—Give me that [Taking letter]

Betake you to your business speedily, sir,  
We give you full authority from our person,  
In right of reputation, truth, and honour,  
To take a strong guard, and attach his body,  
That done, to bring him presently before us,  
Then we know what to do

LAC *My hate finds wings,  
Man's spirit flies swift to all revengeful things*

[Aside, and exit]

DUCH *Why, here's the happiness of my desires,  
The means safe, unsuspected, far from thought,*

<sup>2</sup> condition] See note, p 292

<sup>a</sup> colon] i e the largest of the human intestines

His state is like the world's condition right,  
Greedy of gain, either by fraud or stealth,  
And whilst one toils, another gets the wealth  
[*Exit*]

## ACT IV SCENE I

*The rendezvous of the Gipsies,<sup>b</sup> near Milan*

*Enter ANDRUGIO*

AND Now, fortune, shew thyself the friend of  
love,  
Make her way plain and safe, cast all their eyes  
That guard the castle  
Into a thicker blindness than thine own,  
Darker than ignorance or idolatry,  
That in that shape my love may pass unknown,  
And by her freedom set my comforts free  
This is the place appointed for our meeting,  
Yet comes she [not], I'm covetous of her sight,  
That gipsy-habit alters her so far  
From knowledge, that our purpose cannot err,  
She might have been here now by this time largely,  
And much to spare I would not miss her now  
In this plight for the loss of a year's joy  
She's ignorant of this house, nor knows she where  
Or which way to bestow herself through fear

*Enter LACTANTIO with a Guard.*

LAC Close with him, gentlemen — In the duchess'  
name  
We do attach your body

<sup>b</sup> *The rendezvous of the Gipsies*] From Andrugio's mention of "this house," the scene would seem to be laid within doors, yet the meeting between Aurelia's father, the governor, and the gipsies, appears to be accidental, and to take place in the open air

AND How, my body?  
 What means this rudeness?  
 LAC You add to your offences,  
 Calling that rudeness that is fair command,  
 Immaculate justice, and the duchess' pleasure  
 AND Signor Lactantio! O, are you the speaker?  
 LAC I am what I am made  
 AND Shew me my crime  
 LAC I fear you'll have too many shewn you,  
 SIR  
 AND The father of untruths possesses thy spirit,  
 As he commands thy tongue I defy fear  
 But in my love, it only settles there  
 LAC Bring him along.  
 AND Let law's severest brow  
 Bend at my deeds, my innocence shall rise  
 A shame to thee and all my enemies  
 LAC. You're much the happier man  
 AND O, my hard crosses!  
 Grant me the third part of one hour's stay  
 LAC Sir, not a minute  
 AND O, she's lost!  
 LAC Away! [Exeunt

*Enter AURELIA disguised as a Gipsy*

AUR I'm happily escap'd, not one pursues me,  
 This shape's too cunning for 'em, all the sport was,  
 The porter would needs know his fortune of me  
 As I pass'd by him 'twas such a plunge<sup>c</sup> to me,  
 I knew not how to bear myself, at last  
 I did resolve of somewhat, look'd in's hand,  
 Then shook my head, bade him make much on's  
 eyes,  
 He'd lose his sight clean long before he dies,

<sup>c</sup> *plunge*] i. e. strait, difficulty

And so<sup>c</sup> away went I, he lost the sight of me  
quickly

I told him his fortune truer for nothing than some  
Of my complexion that would have cozen'd him of  
his money

This is the place of meeting, where's this man now  
That has took all this care and pains for nothing?

The use of him is at the last cast now,  
Shall only bring me to my former face again,  
And see me somewhat cleaner at his cost,  
And then farewell, Andrugio, when I'm handsome,  
I'm for another straight I wonder, troth,  
That he would miss me thus, I could have took  
Many occasions besides this to have left him,  
I'm not in want, he need not give me any,  
A woman's will has still enough to spare  
To help her friends, and<sup>d</sup> need be What, not yet?  
What will become of me in this shape then?  
If I know where to go, I'm no dissembler,  
And I'll not lose my part in woman<sup>e</sup> so  
For such a trifle, to forswear myself  
But comes he not indeed?

*Enter DONDOLO*

DON O excellent! by this light here's one of  
them! I thank my stars I learnt that phrase in the  
Half-moon tavern [*Aside* ]—By your leave, good  
gipsy,

I pray how far off is your company?

AUR O happiness! this is the merry fellow  
My love, signor Lactantio, takes delight in,

<sup>c</sup> *And so money*] So these three lines stand in old ed  
nor do I see how the metre can be rectified by any arrange-  
ment.

<sup>d</sup> *and*] i e if

<sup>e</sup> *woman*] Old ed "one woman"

I'll send him away speedily with the news  
Of my so strange and fortunate escape,  
And he'll provide my safety at an instant [*Aside*  
My friend, thou serv'st signor Lactantio?

DON Who, I serve? gipsy, I scorn your motion,<sup>e</sup>  
and if the rest of your company give me no better  
words, I will hinder 'em the stealing of more  
pullen<sup>f</sup> than fifty poulterers were ever worth, and  
prove a heavier enemy to all their pig-booties,  
they shall travel like Jews, that hate swine's flesh,  
and never get a sow by th' ear all their lifetime  
I serve Lactantio! I scorn to serve any body, I am  
more gipsy-minded than so though my face look  
of a Christian colour, if my belly were ripped up,  
you shall find my heart as black as any patch about  
you The truth is, I am as arrant a thief as the  
proudest of your company, I'll except none I am  
run away from my master in the state of a fool,<sup>g</sup> and  
till I be a perfect knave I never mean to return  
again

AUR. I'm ne'er the happier for this fortune now,  
It did but mock me [*Aside*

DON Here they come, here they come!

*Enter Gipsy Captain with a company of Gypsies, male  
and female, carrying booties of hens and ducks, &c,  
and singing*

G. CAP. Come, my dainty doxies,  
My dells,<sup>h</sup> my dells most dear,  
We have neither house nor land,  
Yet never want good cheer

CHORUS We never want good cheer

<sup>e</sup> scorn your motion] Compare vol 1 p 172, and note

<sup>f</sup> pullen] 1 e poultry — Old ed "pully," which, indeed,  
may be another form of the word

<sup>h</sup> dells] See note, vol 11 p 538

G CAP *We take no care for candle rents*  
 SEC GIP *We lie*  
 TH GIP *We snort*  
 G. CAP *We sport<sup>s</sup> in tents,*  
*Then rouse betimes and steal our dinners*  
*Our store is never taken*  
*Without pigs, hens, or bacon,*  
*And that's good meat for sinners*  
*At wakes and fairs we cozen*  
*Poor country folks by dozen ,*  
*If one have money, he disburses ,*  
*Whilst some tell fortunes, some pick purses,*  
*Rather than be out of use,*  
*We'll steal garters, hose, or shoes,*  
*Boots, or spurs with gingling rowels,*  
*Shirts or napkins, smocks or towels*  
*Come live with us, come live with us,*  
*All you that love your eases,*  
*He that's a gipsy*  
*May be drunk or tipsy .*  
*At what hour he pleases*

CHORUS *We laugh, we quaff, we roar, we scuffle ,*  
*We cheat, we drab, we filch, we shuffle.*

DON O sweet ! they deserve to be hanged for  
 ravishing of me

AUR What will become of me ? if I seem fearful  
 now,

Or offer sudden flight, then I betray myself,  
 I must do neither [Aside

G CAP *Ousabel,<sup>h</sup> camcheteroon, puscatehon,*  
*Homs-droms.*

SEC GIP *Rumbos stragadehon*  
*Alla puskitch in soms-clows*  
*Oh, oh !*

<sup>s</sup> sport] Qy "snort"—as before

<sup>h</sup> Ousabel, &c ] So this gibberish is divided in old ed.,  
 rhymes, perhaps, being intended

DON *Prskutch in howse-clout* ! I shall never keep  
a good tongue in my head till I get this language

G CAP *Umbra fill kevolliden, magro-pye*

DON He calls her magot-o'-pie <sup>h</sup>

AUR I love your language well, but understand  
it not

G CAP Hah !

AUR I am but lately turn'd to your profession,  
Yet from my youth I ever lov'd it dearly,  
But never could attain to't steal I can,  
It was a thing I ever was brought up to,  
My father was a miller, and my mother  
A tailor's widow

DON She's a thief on both sides

G CAP Give me thy hand, thou art no bastard  
born,

We have not a more true-bred thief amongst us

GIPSIES Not any, captain

DON I pray, take me into some grace amongst  
you too, for though I claim no goodness from my  
parents to help me forward into your society, I had  
two uncles that were both hanged for robberies, if  
that will serve your turn, and a brave cut-purse to  
my cousin-german if kindred will be taken, I am  
as near akin to a thief as any of you that had  
fathers and mothers

G CAP What is it thou requirest, noble cousin ?

DON Cousin ? nay, and<sup>1</sup> we be so near akin  
already, now we are sober, we shall be sworn bro-  
thers when we are drunk the naked truth is, sir,  
I would be made a gipsy as fast as you could  
devise

G CAP. A gipsy ?

DON Ay, with all the speed you can, sir ; the

<sup>h</sup> *magot-o'-pie*] i e magpie  
<sup>i</sup> *and*] i e if

very sight of those stolen hens eggs me forward  
horribly

G CAP Here's dainty ducks too, boy

DON I see 'em but too well, I would they were  
all rotten roasted and stuffed with onions

G CAP Lov'st thou the common food of Egypt,  
onions?

DON Ay, and garlic too, I have smelt out many  
a knave by't, but I could never smell mine own  
breath yet, and that's many a man's fault, he can  
smell out a knave in another sometimes three yards  
off, yet his nose standing so nigh his mouth, he can  
never smell out himself

G CAP A pregnant gipsy!

GPSIES A most witty sinner!

G CAP Stretch forth thy hand, coz art thou  
fortunate?

DON How? fortunate? nay, I cannot tell that  
myself, wherefore do I come to you but to learn  
that? I have sometimes found money<sup>k</sup> in old shoes,  
but if I had not stolen more than I have found, I  
had had but a scurvy thin-cheeked fortune on't

G CAP [*taking DONDOLO's hand*] Here's a fair  
table<sup>1</sup>

DON Ay, so has many a man that has given over  
housekeeping, a fair table, when there's neither  
cloth nor meat upon't

G CAP What a brave line of life's here, look  
you, gipsies

DON I have known as brave a line end in a halter.

G CAP But thou art born to precious fortune,

<sup>k</sup> *money, &c*] "This is an allusion to a popular superstition, that the fairies, from their love of cleanliness, used at night to drop money into the shoes of good servants as a reward" Editor of 1816

<sup>1</sup> *table*] See note, p 116



DON The devil I am<sup>1</sup>

G CAP *Bette bucketto*

DON How, to beat bucks?

G CAP *Stealee bacono*

DON O, to steal bacon, that's the better fortune  
o' th' two indeed

G CAP Thou wilt be shortly captain of the  
gipsies

DON I would you'd make me corporal i' th'  
meantime,

Or standard-bearer to the women's regiment

G CAP Much may be done for love

DON Nay, here's some money,

I know an office comes not all for love

[*Feels in his pockets*]

A pox of your lime-twigs! you have't all already

G CAP It lies but here in cash for thine own  
use, boy

DON Nay, an 't lie there once, I shall hardly  
come to the fingering on't in haste, yet make me  
an apt scholar, and I care not teach me but so  
much gipsy, to steal as much more from another,  
and the devil do you good of that

G CAP Thou shalt have all thy heart requires

First, here's a girl for thy desires,  
This doxy fresh, this new-come dell,<sup>1</sup>

Shall lie by thy sweet side and swell

Get me gipsies brave and tawny,

With cheek full plump and hip full brawny,

Look you prove industrious dealers,

To serve the commonwealth with stealers,

That th' unhous'd race of fortune-tellers

May never fail to cheat town-dwellers,

Or, to our universal grief,

Leave country fairs without a thief

<sup>1</sup> *dell*] See note, vol. II p 538

This is all you have to do,  
 Save every hour a filch or two,  
 Be it money, cloth, or pullen <sup>m</sup>  
 When the evening's brow looks sullen,  
 Lose no time, for then 'tis precious,  
 Let your slights<sup>n</sup> be fine, facetious  
 Which hoping you'll observe, to try thee,  
 With rusty bacon thus I gipsify thee  
 [*Rubs his face with bacon*]

DON Do you use to do't with bacon?

G CAP Evermore

DON By this light, the rats will take me now for  
 some hog's cheek, and eat up my face when I am  
 asleep, I shall have never a bit left by to-morrow  
 morning, and lying open mouthed as I use to do,  
 I shall look for all the world like a mouse-trap  
 baited with bacon

G CAP Why, here's a face like thine so done,  
 Only grain'd in by the sun,  
 And this, and these

DON Faith, then, there's a company of bacon-  
 faces of you, and I am one now to make up the  
 number we are a kind of conscionable people,  
 and<sup>o</sup> 'twere well thought upon, for to steal bacon,  
 and black our faces with't, 'tis like one that com-  
 mits sin, and writes his faults in his forehead

G CAP Wit, whither wilt thou?<sup>p</sup>

DON Marry, to the next pocket I can come at,  
 and if it be a gentleman's, I wish a whole quarter's  
 rent in't Is this my in dock, out nettle?<sup>q</sup> What's  
 gipsy for her?

<sup>m</sup> pullen] i e poultry    <sup>n</sup> slights] i e dexterous tricks  
<sup>o</sup> and] i e if

<sup>p</sup> Wit, whither wilt thou] A kind of proverbial expression  
 it occurs in Shakespeare's *As you like it*, act iv sc 1, where  
 see Steevens's note

<sup>q</sup> in dock, out nettle] "The words 'in dock, out nettle,' allude,

G CAP Your *doxy* she

DON O, right — Are you my doxy, sirrah ?<sup>a</sup>

AUR I'll be thy doxy and thy dell,  
With thee I'll live, for thee I'll steal,  
From fair to fair, from wake to wake,  
I'll ramble still for thy sweet sake

DON O, dainty fine doxy ! she speaks the language as familiarly already as if sh'ad been begot of a canter<sup>r</sup> I pray, captain, what's gipsy for the hind quarter of a woman ?

G CAP *Nosario*

DON *Nosario* ? why, what's gipsy for my nose then ?

G CAP Why, *arsimo*

DON *Arsimo* ? faith, methinks you might have devised a sweeter word for't

*Enter AURELIA's Father, and Governor*

G CAP Stop, stop ! fresh booties,—gentlefolks, signoroes,  
*Calavario, fulkadelio*

SEC GIP *La gnambrol a tumbrel*

DON How ? give me one word amongst you, that I may be doing too

AUR. Yonder they are again ! O guiltiness,

I believe, to a practice still sometimes found among children, of laying the leaf of the butter-dock upon a place that has been stung by a nettle, and repeating, as a kind of charm, the words '*in dock, out nettle*,' as long as the application is continued" Editor of 1816 — Compare Sir Thomas More, "and thus play in and out, like *in docke out nettle* that no man shoulde wytte whan they were in and whan they were oute" *Workes*, 1557, fol 809 In our text the words are used with some punning allusion

<sup>a</sup> *sirrah*] See note, p 44

<sup>r</sup> *canter*] Compare vol II pp 536, 539

Thou putt'st more trembling fear into a maid  
Than the first wedding-night Take courage, wench,  
Thy face cannot betray thee with a blush now

[*Aside*

FATH Which way she took her flight, sir, none  
can guess,

Or how she 'scap'd

Gov Out at some window certainly

FATH O, 'tis a bold daring baggage !

Gov See, good fortune, sir,

The gipsies ! they're the cunning'st people living

FATH They cunning ? what a confidence have  
you, sir !

No wise man's faith was ever set in fortunes

Gov You're the wilfull'st man aganst all learning  
still

I will be hang'd now, if I hear not news of her

Amongst this company

FATH You are a gentleman of the flatt'ring'st  
hopes

That e'er lost woman yet

Gov Come hither, gipsy

AUR Luck now, or I'm undone. [*Aside*]—What  
says my master ?

Bless me with a silver cross,\*

And I will tell you all your loss

Gov Lo you there, sir ! all my loss, at first word  
too

There is no cunning in these gipsies now ?

FATH Sure I'll hear more of this

Gov Here's silver for you [*Gives money*

AUR. Now attend your fortune's story

You lov'd a maid

Gov Right

\* *cross*] i e silver coin see note, vol 1 p 246

AUR She ne'er lov'd you  
You shall find my words are true

GOV Mass, I am afraid so

AUR You were about  
To keep her in, but could not do't  
Alas the while, she would not stay,  
The cough o' th' lungs<sup>s</sup> blew her away!  
And, which is worse, you'll be so crost,  
You'll never find the thing that's lost,  
Yet oftentimes your sight will fear her,  
She'll be near you, and yet you ne'er the nearer  
Let her go, and be the gladder,  
She'd but shame you, if you had her  
Ten counsellors could never school her,  
She is so wild, you could not rule her

GOV In troth I'm of thy mind, yet I'd fain find her

AUR Soonest then when you least mind her,  
But if you mean to take her tripping,  
Make but haste, she's now a-shipping

GOV. I ever dream'd so much

FATH Hie to the key —

We'll mar your voyage, you shall brook no sea  
[*Exeunt Father and Governor*]

G. CAP *Cheteroon, high gulleroon*

DON *Fulcheroon, purse-fulleroon* I can say somewhat too.

GIPSIES. Excellent gipsy! witty, rare doxy!

DON I would not change my dell<sup>t</sup> for a dozen  
of black bell-wethers

*Song.*

G CAP. *Our wealth smells high, my boys*

DON. *Our wealth smells high, my boys*

<sup>s</sup> *cough o' th' lungs*] i e "the symptoms of age and infirmity in the lover proposed by the father" Editor of 1816

<sup>t</sup> *dell*] See note, vol II p 538

G CAP *Let every gipsy  
Dance with his doxy,  
And then drink, drink for joy*  
DON *Let every gipsy  
Dance with his doxy,  
And then drink, drink for joy*  
CHORUS *And then drink, drink for joy*  
*[Exeunt with a strange wild-fashioned dance to  
the hautboys or cornets]*

## SCENE II

*An apartment in the house of the Duchess*

*Enter Duchess, Cardinal, Lords, and CELIA*

CAR That which is merely call'd a will in woman,  
I cannot always title it with a virtue

DUCH O good sir, spare me !

CAR Spare yourself, good madam ,  
Extremest justice is not so severe  
To great offenders, as your own forc'd strictness  
To beauty, youth, and time , you'll answer for't

DUCH Sir, settle your own peace, let me make  
mine

CAR But here's a heart must pity it, when it  
thinks on't ,

I find compassion, though the smart be yours

FIRST LORD None here but does the like

SEC LORD Believe it, madam,

You have much wrong'd your time

FIRST LORD Nay, let your grace

But think upon the barrenness of succession

SEC LORD Nay, more, a vow enforc'd

DUCH What, do you all

Forsake me then, and take part with yon man ?

Not one friend have I left ? do they all fight  
Under th' inglorious banner of his censure,<sup>t</sup>  
Serve under his opinion ?

CAR So will all, madam,  
Whose judgments can but taste a rightful cause,  
I look for more force yet, nay, your own women  
Will shortly rise against you, when they know  
The war to be so just and honourable  
As marriage is, you cannot name that woman  
Will not come ready arm'd for such a cause  
Can chastity be any whit impair'd  
By that which makes it perfect ? answer, madam,  
Do you profess constancy, and yet live alone ?  
How can that hold ? you're constant then to none,  
That's a dead virtue, goodness must have practice,  
Or else it ceases, then is woman said  
To be love-chaste, knowing but one man's bed,  
A mighty virtue ! beside, fruitfulness  
Is part of the salvation of your sex ;  
And the true use of wedlock's time and space  
Is woman's exercise for faith and grace

DUCH. O, what have you done, my lord !

CAR Laid the way plain  
To knowledge of yourself and your creation,  
Unbound a forcèd vow, that was but knít  
By the strange jealousy of your dying lord,  
Sinful i' th' fastening

DUCH All the powers of constancy  
Will curse you for this deed !

CAR You speak in pain, madam,  
And so I take your words, like one in sickness  
That rails at his best friend I know a change  
Of disposition has a violent working  
In all of us, 'tis fit it should have time

<sup>t</sup> *censure*] i e judgment

And counsel with itself may you be fruitful,  
madam,

In all the blessings of an honour'd love !

FIRST LORD In all your wishes fortunate,—and I  
The chief of 'em myself ! *[Aside*

CAR Peace be at your heart, lady !

FIRST LORD And love, say I *[Aside*

CAR We'll leave good thoughts now to bring in  
themselves *[Exit with Lords*

DUCH O, there's no art like a religious cunning,  
It carries away all things smooth before it !  
How subtly has his wit dealt with the lords,  
To fetch in their persuasions to a business  
That stands in need of none, yields of itself,  
As most we women do, when we seem farthest  
But little thinks the cardinal he's requited  
After the same proportion of deceit  
As he sets down for others

*Enter Page* †

O, here's the pretty boy he preferr'd to me,  
I never saw a meeker, gentler youth,  
Yet made for man's beginning how unfit  
Was that poor fool to be Lactantio's page !  
He would have spoil'd him quite, in one year  
utterly,  
There had been no hope of him — Come hither,  
child,  
I have forgot thy name

PAGE Antonio, madam

DUCH Antonio ? so thou toldst me I must chide  
thee,

Why didst thou weep when thou cam'st first to  
serve me ?

† *Page*] See note, p. 562



PAGE At the distrust of mine own merits, madam,  
Knowing I was not born to those deserts  
To please so great a mistress

DUCH 'Las, poor boy,  
That's nothing in thee but thy modest fear,  
Which makes amends faster than thou canst err —  
It shall be my care to have him well brought up —  
As a youth apt for good things — Celia

CELIA Madam?

DUCH Has he bestow'd his hour to-day for  
music?

CELIA Yes, he has, madam

DUCH How do you find his voice?

CELIA A pretty, womanish, faint, sprawling<sup>u</sup>  
voice, madam,

But 'twill grow strong in time, if he take care  
To keep it when he has it from fond<sup>v</sup> exercises

DUCH Give order too the dancing-schoolmaster  
Observe an hour with him

CELIA. It shall be done, lady  
He is well made for dancing, thick i' th' chest,  
madam,

He will turn long and strongly

DUCH. He shall not be behind a quality  
That aptness in him or our cost can purchase;  
And see he lose no time

CELIA I'll take that order, madam

PAGE Singing and dancing! 'las, my case is  
worse!

I rather need a midwife and a nurse

[*Aside, and exit with CELIA*]

DUCH Lactantio, my procurer, not return'd yet?  
His malice I have fitted with an office

<sup>u</sup> *sprawling*] "As applied to the voice seems devoid of  
meaning, perhaps we should read *squalling*" Editor of 1816  
<sup>v</sup> *fond*] i e foolish

Which he takes pleasure to discharge with rigour  
He comes, and with him my heart's conqueror,  
My pleasing thralldom's near

*Enter LACTANTIO with ANDRUGIO and Guard*

AND Not know the cause?

LAC Yes, you shall soon do that now, to the ruin  
Of your neck-part, or some nine years' imprisonment,

You meet with mercy, and<sup>w</sup> you 'scape with that  
Beside your lands all begg'd and seiz'd upon,  
That's admirable favour Here's the duchess

DUCH O sir, you're welcome!

LAC Marry, bless me still  
From such a welcome!

DUCH You are hard to come by,  
It seems, sir, by the guilt of your long stay

AND My guilt, good madam?

DUCH Sure y'had much ado  
To take him, had you not? speak truth, Lactantio,  
And leave all favour, were you not in danger?

LAC Faith, something near it, madam he grew  
headstrong,

Furious and fierce, but 'tis not my condition<sup>x</sup>  
To speak the worst things of mine enemy, madam,  
Therein I hold mine honour but had fury  
Burst into all the violent storms that ever  
Play'd over anger in tempestuous man,  
I would have brought him to your grace's presence,  
Dead or alive

DUCH. You would not, sir?

AND What pride  
Of pamper'd blood has mounted up<sup>y</sup> this puck-foist<sup>z</sup>?

<sup>w</sup> and] 1 e if      <sup>x</sup> condition] See note, p 292

<sup>y</sup> up] Old ed "up to"

<sup>z</sup> puck-foist] 1 e "a sort of mushroom filled with dust."  
Editor of 1816

If any way, uncounsell'd of my judgment,  
My ignorance has stept into some error,  
Which I could heartily curse, and so brought on  
me

Your great displeasure, let me feel my sin  
In the full weight of justice, virtuous madam,  
And let it wake me throughly but, chaste lady,  
Out of the bounty of your grace, permit not  
This perfum'd parcel of curl'd powder'd hair  
To cast me in the poor relish of his censure<sup>2</sup>

Duch It shall not need, good sir, we are ourself  
Of power sufficient to judge you, ne'er doubt it,  
sir

Withdraw, Lactantio, carefully place your guard  
I' the next room

Lac You will but fare the worse,  
You see your niceness<sup>2</sup> spoils you, you'll go nigh  
now

To feel your sin indeed

[Exit LACTANTIO with Guard

AND Hell-mouth be with thee!  
Was ever malice seen yet to gape wider  
For man's misfortunes?

Duch First, sir, I should think  
You could not be so impudent to deny  
What your own knowledge proves to you

AND That were a sin, madam,  
More gross than flattery spent upon a villain

Duch Your own confession dooms you, sir.

AND Why, madam?

Duch Do not you know I made a serious vow  
At my lord's death, never to marry more?

AND That's a truth, madam, I'm a witness to

Duch Is't so, sir? you'll be taken presently

<sup>2</sup> censure] i e opinion.

<sup>2</sup> niceness] See note, p 451

This man needs no accuser    Knowing so much,  
How durst you then attempt so bold a business  
As to solicit me, so strictly settled,  
With tempting letters and loose lines of love ?

AND    Who ? I do't, madam ?

DUCH    Sure the man will shortly  
Deny he lives, although he walks and breath[es ]

AND    Better destruction snatch me quick from  
sight

Of human eyes, than I should sin so boldly !

DUCH    'Twas well I kept it then from rage or fire,  
For my truth's credit    Look you, sir, read out,  
You know the hand and name    [*Gives letter*

AND [*reads*] *Andrugio* !

DUCH    And if such things be fit, the world shall  
judge

AND    Madam ——

DUCH    Pish, that's not so , it begins otherwise ,  
Pray, look again, sir , how you'd slight your know-  
ledge !

AND    By all the reputation I late won ——

DUCH    Nay, and<sup>a</sup> you dare not read, sir, I am  
gone

AND    Read ? [*reads*] *Most fair duchess*

DUCH    O, have you found it now ?

There's a sweet flattering phrase for a beginning !  
You thought belike ~~that~~ it would overcome me

AND    I, madam ?

DUCH    Nay, on, sir , you are slothful

AND [*reads*] *The report of your vow shall not fear*  
*me* ——

DUCH    No ? are you so resolute ? 'tis well for  
you, sir

AND [*reads*] *I know you're but a woman* ——

<sup>a</sup> and] i e if

DUCH Well, what then, sir ?

AND [reads] *And what a woman is, a wise man knows*

DUCH Let him know what he can, he's glad to get us

AND [reads] *Perhaps my condition<sup>b</sup> may seem blunt to you* —

DUCH Well, we find no fault with your bluntness

AND. [reads] *But no man's love can be more sharp set* —

DUCH Ay, there's good stuff now !

AND [reads] *And I know desires in both sexes have skill at that weapon*

DUCH Weapon ?

You begin like a flatterer, and end like a fencer  
Are these fit lines now to be sent to us ?

AND Now, by the honour of a man, his truth, madam,

My name's abus'd !

DUCH Fie, fie, deny your hand ?

I will not deny mine, here, take it freely, sir,  
And with it my true constant heart for ever  
I never disgrac'd man that sought my favour

AND What mean you, madam ?

DUCH. To requite you, sir,  
By courtesy I hold my reputation,  
And you shall taste it Sir, in as plain truth  
As the old time walk'd in, when love was simple  
And knew no art nor guile, I affect you,  
My heart has made her choice, I love you, sir,  
Above my vow the frown that met you first  
Wore not the livery of anger, sir,  
But of deep policy, I made your enemy

<sup>b</sup> condition] See note, p 292

The instrument for all, there you may praise me,  
And 'twill not be ill given

AND Here's a strange language!  
The constancy of love bless me from learning on't,  
Although ambition would soon teach it others!

[*Aside*

Madam, the service of whole life is yours,  
But ——

DUCH Enough! thou'rt mine for ever — Within,  
there!

*Re-enter LACTANTIO with Guard*

LAC Madam?

DUCH Lay hands upon him, bear him hence,  
See he be kept close prisoner in our palace —  
The time's not yet ripe for our nuptial solace

[*Aside, and exit*

LAC This you could clear yourself!

AND There's a voice that wearies me  
More than mine own distractions

LAC You are innocent!

AND I've not a time idle enough from passion<sup>c</sup>  
To give this devil an answer O, she's lost!  
Curs'd be that love by which a better's cross!

There my heart's settl'd [*Aside*

LAC How is he disgrac'd,  
And I advanc'd in love! faith, he that can  
Wish more to his enemy is a spiteful man,  
And worthy to be punish'd [*Exeunt*

<sup>c</sup> *passion*] i e grief

## ACT V SCENE I

*An apartment in the house of the Duchess*

*Enter CELIA, Page,<sup>c</sup> and CROTCHET*

CELIA Sir, I'm of that opinion, being kept hard  
to't,  
In troth I think he'll take his prick-song well  
CROT [*sings*] *G, sol, re, ut*, you guess not right,  
i'faith

Mistress, you'll find you're in an error straight —  
Come on, sir, lay the books down — You shall see  
now.

PAGE Would I'd an honest caudle next my heart!  
Let who<sup>d</sup> would *sol fa*, I'd give them my part  
In troth methinks I've a great longing in me  
To bite a piece of the musician's nose off,  
But I'll rather

Lose my longing than spoil the poor man's singing  
The very tip will serve my turn, methinks,  
If I could get it, that he might well spare,  
His nose is of the longest O, my back!<sup>1</sup> [*Aside*

CROT You shall hear that — Rehearse your gamut,  
boy

PAGE Who'd be thus toil'd for love, and want  
the joy?<sup>2</sup> [*Aside*

CROT Why, when<sup>1e</sup> begin, sir I must stay your  
leisure?

PAGE Gamut [*sings*], *a, re, b, me, &c*

CROT [*sings*] *Ee la* aloft<sup>1</sup> above the clouds, my  
boy!

PAGE It must be a better note than *ela*,<sup>f</sup> sir,

<sup>c</sup> Page] See note, p 562      <sup>d</sup> who] Old ed. "whose"

<sup>e</sup> Why, when] See note, p 164

<sup>f</sup> *ela*] i e the highest note in the scale of music

That brings musicians thither, they're too hasty,  
The most part of 'em, to take such a journey,  
And must needs fall by th' way

CROT How many cliffs be there?

PAGE One cliff, sir

CROT O intolerable heretic

To voice and music! do you know but one cliff?

PAGE No more, indeed, I, sir,—and at this time  
I know too much of that [Aside]

CROT How many notes be there?

PAGE Eight, sir—I fear me I shall find nine  
shortly,

To my great shame and sorrow O my stomach!  
[Aside]

CROT Will you repeat your notes then? I must  
*sol fa* you,

Why, when,<sup>f</sup> sir?

PAGE A large, a long,<sup>s</sup> a breve, a semibreve,  
A minim, a crotchet, a quaver, a semiquaver

CROT O, have you found the way?

PAGE Never trust me

If I've not lost my wind with naming of 'em!  
[Aside]

CROT Come, boy, your mind's upon some other  
thing now,

Set to your song

PAGE Was ever wench so punish'd? - [Aside]

<sup>f</sup> *Why, when*] See note, p 164

<sup>s</sup> *A large, a long*] Characters in old music—one large contained two longs, one long two breves—The editor of 1816 observes, that he does not remember to have seen the name of the first note any where else, it is not, however, a very uncommon word,

“ But with a large and a longe,

To kepe iust playne-songe,

Our chaunters shalbe the Cuckoue,” &c

Skelton's *Phyllipp Sparowe*



CROT [*sings*] *Ut*,—come, begin

PAGE [*sings*] *Ut, mi, re, fa, sol, la*

CROT Keep time, you foolish boy

[*Here they sing prick-song* <sup>s</sup>

How like you this, madonna?

CELIA Pretty,

He will do well in time, being kept under

CROT I'll make his ears sore and his knuckles  
ache else

CELIA And that's the way to bring a boy to  
goodness, sir

CROT There's many now wax'd proper gentlemen  
Whom I have nipp'd i' th' ear, wench, that's my  
comfort —

Come, sing me over the last song I taught you,  
You're perfect in that sure, look you keep time  
well,

Or here I'll notch your faults up *Sol, sol,* [*sings*]  
begin, boy [*Song* <sup>h</sup>

CELIA So, you've done well, sir  
Here comes the dancing-master now, you're dis-  
charg'd

*Enter SINGUAPACE*

SING O, signor Crotchit, O!

CROT A minim rest,  
Two cliffs, and a semibreve In the name  
Of *alamire*,<sup>1</sup> what's the matter, sir?

SING The horriblest disaster that ever disgraced  
the lofty cunning of a dancer.

CROT [*sings*] *B, fa, b, mi*,—heaven forbid, man!

<sup>s</sup> *prick-song*] i e music written or *pricked* down, full of  
flourish and variety, opposed to *plain song*, which was melody  
without ornament.

<sup>h</sup> *Song*] See note, p 385

<sup>1</sup> *alamire*] i e "the lowest note but one in Gundo Aretino's  
scale of music" Todd's *John Dict* in v

SING O—O—the most cruel fortune !

CROT That semiquaver is no friend to you,  
That I must tell you, 'tis not for a dancer  
To put his voice so hard to't, every workman  
Must use his own tools, sir,—*de, fa, sol*, [*sings*]  
man, dilate

The matter to me

SING Faith, riding upon my foot-cloth,<sup>j</sup> as I use  
to do, coming through a crowd, by chance I let fall  
my fiddle

CROT [*sings*] *De, sol, re*—your fiddle, sir?

SING O, that such an instrument should be  
made to betray a poor gentleman! nay, which is  
more lamentable, whose luck should it be to take  
up this unfortunate fiddle but a barber's prentice,  
who cried out presently, according to his nature,  
*You trim gentleman on horseback, you've lost your  
fiddle, your worship's fiddle!* seeing me upon my  
foot cloth, the mannerly cockcomb could say no  
less, but away rid I, sir, put my horse to a coranto  
pace,<sup>k</sup> and left my fiddle behind me

CROT [*sings*] *De, la, sol, re*

SING Ay, was't not a strange fortune? an ex-  
cellent treble-viol! by my troth, 'twas my master's  
when I was but a pumper, that is, a puller-on of  
gentlemen's pumps.

CROT [*sings*] *C, c, sol, fa*,—I knew you then, sir

SING But I make no question but I shall hear  
on't shortly at one broker's or another, for I know  
the barber will scourse<sup>l</sup> it away for some old  
cittern<sup>m</sup>

<sup>j</sup> *foot-cloth*] See note, p 197

<sup>k</sup> *coranto pace*] i e a very swift pace a *coranto* was a quick  
and lively dance

<sup>l</sup> *scourse*] Or *scorce*—i e exchange

<sup>m</sup> *barber cittern*] See note, vol 1. p 174

CROT [*sings*] *Ela, m*,—my life for your's on that, sir

I must to my other scholars, my hour calls me away,

I leave you to your practice—*fa, sol, la* [*sings*]—fare you well, sir

SING The lavoltas<sup>m</sup> of a merry heart be with you, sir [*exit CROTCHET*], and a merry heart makes a good singing-man a man may love to hear himself talk when he carries pith in's mouth —  
Metereza<sup>n</sup> Celia

CELIA Signor Siquapace,  
The welcom'st gentleman alive of a dancer '  
This is the youth, he can do little yet,  
His<sup>o</sup> prick-song very poorly, he is one  
Must have it put into him, somewhat dull, sir

SING As you are all at first, you know 'twas long Ere you could learn your doubles

CELIA Ay, that's true, sir,  
But I can tickle't now *Fa, la, la, &c*  
[*Sings and dances*

Lo, you, how like you me now, sir?

SING Marry, pray for the founder, here he stands,  
Long may he live to receive quarterages,  
Go brave,<sup>p</sup> and pay his mercer wondrous duly,  
Ay, and his jealous laundress,  
That for the love she bears him starches yellow,<sup>q</sup>  
Poor soul! my own flesh knows I wrong her not  
Come, metereza, once more shake your great hips  
and your little heels, since you begin to fall in of

<sup>m</sup> *lavoltas*] See note, vol 1. p 261

<sup>n</sup> *Metereza*] Or *metreza*—is, as Nares observes (*Gloss* in v), a sort of Frenchified Italian, found in our old dramatists

<sup>o</sup> *His*] Old ed "Tis." <sup>p</sup> *brave*] i e finely dressed

<sup>q</sup> *starches yellow*] See notes, pp 134, 422

yourself, and dance over the end of the coranto\* I taught you last night

CELIA The tune's clear out of my head, sir

SING A pox of my little usher! how long he stays too with the second part of the former fiddle! Come, I'll *sol fa* it i' th' meantime *Fa, la, la, la,* &c [*he sings while CELIA dances*] Perfectly excellent! I will make you fit to dance with the best Christian gentleman in Europe, and keep time with him for his heart, ere I give you over

CELIA Nay, I know I shall do well, sir, and I am somewhat proud on't, but 'twas my mother's fault, when she danced with the duke of Florence.

SING Why, you will never dance well while you live,

If you be not proud I know that by myself,  
I may teach my heart out, if you've not the grace  
To follow me

CELIA I warrant you for that, sir

SING Gentlewomen that are good scholars  
Will come as near their masters as they can,  
I've known some lie with 'em for their better understanding

I speak not this to draw you on, forsooth,  
Use your pleasure, if you come, you're welcome,  
You shall see a fine lodging, a dish of comfits,  
Music, and sweet linen

CELIA And trust me, sir,  
No woman can wish more in this world,  
Unless it be ten pound in th' chamber-window,  
Laid ready in good gold against she rises

SING Those things are got in a morning, wench,  
with me

CELIA. Indeed, I hold the morning the best time  
of getting,

\* *coranto*] See note, p 627

So says my sister, she's a lawyer's wife, sir,  
 And should know what belongs to cases best  
 A fitter time for this, I must not talk  
 Too long of women's matters before boys  
 He's very raw, you must take pains with him,  
 It is the duchess' mind it should be so,  
 She loves him well, I tell you [Exit  
SINQ How, love him?  
 He's too little for any woman's love i' th' town  
 By three handfulls<sup>r</sup> I wonder of a great woman  
 Sh'as no more wit, i' faith, one of my pitch  
 Were somewhat tolerable

*Enter NICHOLAO with a viol*

O, are you come?  
 Who would be thus plagu'd with a dandiprat usher!  
 How many kicks do you deserve in conscience?

NIC. Your horse is safe, sir

SINQ. Now I talk'd of kicking,  
 'Twas well remember'd, is not the foot-cloth stoln  
 yet?

NIC. More by good hap than any cunning, sir  
 Would any gentleman but you get a tailor's son to  
 walk his horse, in this dear time of black velvet?

SINQ. Troth, thou sayst true, thy care has got  
 thy pardon,

I'll venture so no more — Come, my young scholar,  
 I'm ready for you now

PAGE. Alas, 'twill kill me!

I'm even as full of qualms as heart can bear  
 How shall I do to hold up? *[Aside]* — Alas, sir,  
 I can dance nothing but ill-favouredly,  
 A strain or two of passa-measures galliard<sup>1s</sup>

<sup>r</sup> *handfulls*] Altered by editor of 1816 to the more correct form "hands full"

<sup>s</sup> *passa measures galliard*] A corruption of *passamezzo gal-*

SINQ Marry, you're forwarder than I conceiv'd  
you,

A toward stripling — Enter him, Nicholao,  
For the fool's bashful, as they're all at first,  
Till they be once well enter'd

NIC Passa-measures, sir?

SINQ Ay, sir, I hope you hear me — Mark him  
now, boy —

[NICHOLAO dances, while SINGUAPACE plays

Ha, well done ' excellent boy ' dainty, fine springal!<sup>1</sup>  
The glory of Dancers' Hall, if they had any!  
And of all professions they'd most need of one,  
For room to practise in, yet they have none  
O times! O manners! you have very little  
Why should the leaden-heel'd plumber have his hall,  
And the light-footed dancer none at all?  
But *fortuna della guerra*,<sup>2</sup> things must be,  
We're born to teach in back-houses and nooks,  
Garrets sometimes, where't rains upon our books —  
Come on, sir, are you ready? first, your honour

hard "The *Passamezzo*," says Sir John Hawkins, " (from  
*passer*, [*passare*?] to walk, and *mezzo*, the middle or half,) is a slow dance, little differing from the action of walking  
As a galliard consists of five paces or bars in the first strain, and is therefore called a cinque-pace, the *passamezzo*, which is a diminutive of the galliard, has just half that number, and from that peculiarity takes its name " *Hist of Music*, vol iv p 386 In another place of the same work, vol ii p 134, Sir John states that " every *pavan* has its *galliard*, a lighter kind of air made out of the former," which, observes Nares (*Gloss* in v *Pavan*), " leads to the suspicion that *passy-measure pavan* and *passy-measure galliard* were correlative terms, and meant the two different measures of one dance "

<sup>1</sup> boy ' dainty, fine springal ' ] Old ed " Boys — Dainty fine Springals," but here Nicholao is the only dancer and so afterwards (p 633), when he again dances, Singuapace exclaims " dainty stripling!" — *Springal*, i. e. youth, lad

<sup>2</sup> *fortuna della guerra*] Old ed " Fortune de la guardo " Editor of 1816 gives " fortune de la guerre "

PAGE I'll wish no foe a greater cross upon her  
*[Aside—then makes a curtsy]*

SING Curtsy, heyday! run to him, Nicholao,  
 By this light, he'll shame me, he makes curtsy  
 like a chambermaid

NIC Why, what do you mean, page? are you  
 mad? did you ever see a boy begin a dance and  
 make curtsy like a wench before?

PAGE Troth, I was thinking of another thing,  
 And quite forgot myself, I pray, forgive me, sir

SING Come, make amends then now with a good  
 leg,

And dance it sprightly *[Plays, while Page dances]*  
 What a beastly leg

Has he made there now! it would vex one's heart  
 out

Now begin, boy—O, O, O, O! &c<sup>u</sup> Open thy  
 knees, wider, wider, wider, wider did you ever  
 see a boy dance clenched up? he needs a pick-lock  
 out upon thee for an arrant ass! an arrant ass! I  
 shall lose my credit by thee, a pestilence on thee!  
 —Here, boy, hold the viol *[gives the viol to NICHOLAO,  
 who plays when Page proceeds to dance]*, let me  
 come to him. I shall get more disgrace by this  
 little monkey now than by all the ladies that ever  
 I taught —Come on, sir, now, cast thy leg out  
 from thee, lift it up aloft, boy: a pox, his knees  
 are soldered together, they're sewed together  
 canst not stride? O, I could eat thee up, I could  
 eat thee up, and begin upon thy hinder quarter,  
 thy hinder quarter! I shall never teach this boy  
 without a screw, his knees must be opened with  
 a vice, or there's no good to be done upon him.  
 Who taught you to dance, boy?

PAGE. It is but little, sir, that I can do

<sup>u</sup> &c ] See note, vol 1 p 252

SINQ No, I'll be sworn for you

PAGE And that signor Laurentio taught me, sir

SINQ Signor Laurentio was an arrant coxcomb,  
And fit to teach none but white bakers' children  
To knead their knees together You can turn above  
ground, boy?

PAGE Not I, sir, my turn's rather under ground

SINQ We'll see what you can do, I love to try  
What's in my scholars the first hour I teach them  
Shew him a close trick now, Nicholao

[NICHOLAO dances while SINGUAFACE plays  
Ha, dainty stripling!—Come, boy

PAGE 'Las, not I, sir,  
I'm not for lofty tricks, indeed I am not, sir

SINQ How? such another word, down goes your  
hose,\* boy

PAGE Alas, 'tis time for me to do any thing then!  
[Attempts to dance, and falls down

SINQ Heyday, he's down!—Is this your lofty  
trick, boy?

NIC O master, the boyswoons! he's dead, I fear me

SINQ Dead? I ne'er knew one die with a lofty  
trick before—

Up, sirrah, up!

PAGE. A midwife! run for a midwife!

SINQ A midwife? by this light, the boy's with  
child!

A miracle! some woman is the father.

The world's turn'd upside down. sure if men breed,  
Women must get, one never could do both yet.—  
No marvel you danc'd close-knee'd the sinqua-  
pace<sup>w</sup>—

Put up my fiddle, here's a stranger case

[Exit SINGUAFACE, leading out Page.

\* hose] i e breeches

<sup>w</sup> sinquapace] Properly cinque-pace see note, p 631



Nic That 'tis, I'll swear, 'twill make the duchess wonder  
 I fear me 'twill bring dancing out of request,  
 And hinder our profession for a time  
 Your women that are closely got with child  
 Will put themselves clean out of exercise,  
 And will not venture now, for fear of meeting  
 Their shames in a coranto,<sup>w</sup> 'specially  
 If they be near their time Well, in my knowledge,  
 If that should happen, we are sure to lose  
 Many a good waiting-woman that's now o'er shoes  
 Alas the while ! [Exit

## SCENE II

*Another apartment in the house of the Duchess*

*Enter Duchess and CELIA.*

DUCH Thou tell'st me things are enemies to reason,  
 I cannot get my faith to entertain 'em,  
 And I hope never shall

CELIA 'Tis too true, madam

DUCH I say 'tis false 'twere better th'hadst been dumb

Than spoke a truth so displeasing, thou shalt get  
 But little praise by't he whom we affect  
 To place his love upon so base a creature !

CELIA Nay, ugliness itself, you'd say so, madam,  
 If you but saw her once, a strolling gipsy,  
 No Christian that is born a hind could love her,  
 She's the sun's masterpiece for tawnniness,  
 Yet have I seen Andrugio's arms about her,  
 Perceiv'd his hollow whisperings in her ear,  
 His joys at meeting her

<sup>w</sup> *coranto*] See note, p. 627

DUCH What joy could that be?

CELIA Such, madam, I have seldom seen it  
equall'd,

He kiss'd her with that greediness of affection,  
As if her<sup>x</sup> lips had been as red as yours,  
I look'd still when he would be black in mouth,  
Like boys with eating hedge-berries, nay, more,  
madam,

He brib'd one of his keepers with ten ducats  
To find her out amongst a flight of gipsies

DUCH I'll have that keeper hang'd, and you for  
malice,

She cannot be so bad as you report,  
Whom he so firmly loves, you're false in much,  
And I will have you tried go, fetch her to us

[Exit CELIA

He cannot be himself, and appear guilty  
Of such gross folly, has an eye of judgment,  
And that will overlook him This wench fails  
In understanding service, she must home,  
Live at her house i' th' country, she decays  
In beauty and discretion —

*Re-enter CELIA, with AURELIA disguised as a gypsy*

Who hast brought there?

CELIA This is she, madam

DUCH Youth and whiteness bless me!

It is not possible he talk'd sensibly  
Within this hour, this cannot be how does he?  
I fear me my restraint has made him mad

CELIA His health is perfect, madam

DUCH You are perfect

In falsehood still, he's certainly distracted  
Though I'd be loath to foul my words upon her,

<sup>x</sup> her] Old ed "his"

She looks so beastly, yet I'll ask the question —  
Are you beloved, sweet face, of Andrugio ?

AUR Yes, showrly,<sup>7</sup> mistress, he done love me  
'Bove all the girls that shine above me  
Full often has he sweetly kiss'd me,  
And wept as often when he miss'd me,  
Swore he was to marry none  
But me alone

DUCH Out on thee ! marry thee ?—away with her,  
Clear mine eyes of her, —  
A curate that has got his place by simony  
Is not half black enough to marry thee

[*Exit AURELIA with CELIA, who presently returns*  
Surely the man's far spent, howe'er he carries it,  
He's without question mad, but I ne'er knew  
Man bear it better before company  
The love of woman wears so thick a blindness,  
It sees no fault, but only man's unkindness,  
And that's so gross, it may be felt,—Here, Celia,  
Take this [*giving signet-ring*], with speed command  
Andrugio to us,

And his guard from him

CELIA It shall straight be done, madam [*Exit*

DUCH I'll look into his carriage more judiciously  
When I next get him A wrong done to beauty  
Is greater than an injury done to love,  
And we'll less pardon it, for had it been  
A creature whose perfection had outshin'd me,  
It had been honourable judgment in him,  
And to my peace a noble satisfaction,  
But as it is, 'tis monstrous above folly  
Look he be mad indeed, and throughly gone,  
Or he pays dearly for it, it is not  
The ordinary madness of a gentleman

<sup>7</sup> *showrly*] i. e. surely—Aurelia affecting a rustic or gipsy dialect.

That shall excuse him here, had better lose  
His wits eternally than lose my grace  
So strange is the condition of his fall,  
He's safe in nothing but in loss of all  
He comes

*Enter ANDRUGIO with CELIA*

Now by the fruits of all my hopes,  
A man that has his wits cannot look better<sup>1</sup>  
It likes<sup>2</sup> me well enough, there's life in's eye,  
And civil health in's cheek, he stands with judgment,  
And bears his body well What ails this man?  
Sure I durst venture him 'mongst a thousand ladies,  
Let 'em shoot all their scoffs, which makes none  
laugh

But their own waiting-women, and they dare do no  
otherwise

Come nearer, sir —I pray keep further off,  
Now I remember you

AND What new trick's in this now? [*Aside*

DUCH How long have you been mad, sir?

AND Mad? a great time, lady,

Since I first knew I should not sin, yet sinn'd,  
That's now some thirty years, byrlady,<sup>2</sup> upwards

DUCH This man speaks reason wondrous feelingly,

Enough to teach the rudest soul good manners

You cannot be excus'd with lightness now,  
Or frantic fits, you're able to instruct, sir,  
And be a light to men If you have errors,  
They be not ignorant in you, but wilful,  
And in that state I seize on 'em Did I  
Bring thee acquainted lately with my heart,

<sup>1</sup> *likes*] i e pleases

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<sup>2</sup> *byrlady*] See note, p 9

And when thou thought'st a storm of anger took thee,

It in a moment clear'd up all to love,  
To the abusing of thy spiteful enemy,  
That sought to fix his malice upon thee,  
And couldst thou so requite me?

AND How, good madam?

DUCH To wrong all worth in man, to deal so basely

Upon contempt itself, disdain and loathsomeness,  
A thing whose face, through ugliness, frights children,  
A straggling gipsy!

AND See how you may err, madam,  
Through wrongful information, by my hopes  
Of truth and mercy, there is no such love  
Bestow'd upon a creature so unworthy

DUCH No! then you cannot fly me.—Fetch her back

[Exit CELIA]

And though the sight of her displease mine eye  
Worse than th' offensiv'st object earth and nature  
Can present to us, yet for truth's probation  
We will endure't contentfully

*Re-enter CELIA with AURELIA in her own dress*

What now?

Art thou return'd without her?

AND No; madam, this is she my peace dwells in  
If here be either baseness of descent,  
Rudeness of manners, or deformity  
In face or fashion, I have lost, I'll yield it,  
Tax me severely, madam

DUCH. [to CELIA] How thou stand'st,  
As dumb as the salt-pillar! where's this gipsy?

[CELIA points to AURELIA.]

What, no? I cannot blame thee then for silence,  
Now I'm confounded too, and take part with thee

AUR Your pardon and your pity, virtuous  
 madam [Kneels]  
 Cruel restraint, join'd with the power of love,  
 Taught me that art, in that disguise I 'scap'd  
 The hardness of my fortunes, you that see  
 What love's force is, good madam, pity me!

AND Your grace has ever been the friend of  
 truth,  
 And here 'tis set before you [Kneels]

DUCH I confess  
 I have no wrong at all, she's younger, fairer,  
 He has not now dishonour'd me in choice,  
 I much commend his noble care and judgment  
 'Twas a just cross led in by a temptation,  
 For offering but to part from my dear vow,  
 And I'll embrace it cheerfully [Aside]—Rise, both,  
 [ANDRUGIO and AURELIA rise]  
 The joys of faithful marriage bless your souls!  
 I will not part you

AND Virtue's crown be yours, madam!

*Enter LACTANTIO*

AUR O, there appears the life of all my wishes!  
 [Aside]  
 Is your grace pleas'd, out of your bounteous goodness  
 To a poor virgin's comforts, I shall freely  
 Enjoy whom my heart loves?

DUCH Our word is past,  
 Enjoy without disturbance

AUR There, Lactantio,  
 Spread thy arms open wide, to welcome her  
 That has wrought all this means to rest in thee

AND Death of my joys! how's this?

LAC Prithce, away, fond fool, hast no shame in  
 thee?  
 Thou'rt bold and ignorant, whate'er thou art

AUR Whate'er I am? do not you know me then?

LAC Yes, for some waiting vessel, but the times  
Are chang'd with me, if y'had the grace to know  
'em

I look'd for more respect, I am not spoke withal  
After this rate, I tell you, learn hereafter  
To know what belongs to me, you shall see  
All the court teach you shortly Farewell, manners

DUCH I'll mark the event of this [Aside]

AUR I have undone myself

Two ways at once, lost a great deal of time,  
And now I'm like to lose more O my fortune!  
I was nineteen yesterday, and partly vow'd  
To have a child by twenty, if not twain  
To see how maids are cross'd! but I'm plagu'd  
justly, \*

And she that makes a fool of her first love,  
Let her ne'er look to prosper [Aside]—Sir——  
[To ANDRUGIO]

AND O falsehood!

AUR Have you forgiveness in you? there's more  
hope of me  
Than of a maid that never yet offended

AND Make me your property?<sup>a</sup>

AUR I'll promise you  
I'll never make you worse, and, sir, you know  
There are worse things for women to make men  
But, by my hope of children, and all lawful,  
I'll be as true for ever to your bed  
As she in thought or deed that never err'd

<sup>a</sup> *property*] In Shirley's *Wedding* (*Works*, vol 1 p 397),  
"property of your lust" is explained by Gifford, "disguise,  
cloak for it." In the present passage, therefore, it may mean  
"the cloak for your love to Lactantio," but I believe it sig-  
nifies nothing more than—a thing to use at will for your con-  
venience compare p 598, l 14

AND I'll once believe a woman, be't but to  
strengthen  
Weak faith in other men I have a love  
That covers all thy faults

*Enter Cardinal and Lords*

CAR. Nephew, prepare thyself  
With meekness and thanksgiving to receive  
Thy reverend fortune amongst all the lords,  
Her close affection now makes choice of thee.

LAC Alas, I'm not to learn to know that now !  
Where could she make choice here, if I were missing ?  
'Twould trouble the whole state, and puzzle 'em all,  
To find out such another

CAR 'Tis high time, madam,  
If your grace please, to make election now.  
Behold, they're all assembled

DUCH What election ?  
You speak things strange to me, sir

CAR How, good madam ?

DUCH Give me your meaning plainly, like a  
father,  
You're too religious, sir, to deal in riddles.

CAR Is there a plainer way than leads to marriage, madam,  
And the man set before you ?

DUCH O blasphemy  
To sanctimonious faith ! comes it from you, sir ?  
An ill example ! know you what you speak,  
Or who you are ? is not my vow in place ?  
How dare you be so bold, sir ? Say a woman  
Were tempt with a temptation must you presently  
Take all th' advantage on't ?

CAR Is this in earnest, madam ?

DUCH Heaven pardon you ! if you do not think  
so, sir,



You've much to answer for but I will leave you,  
 Return I humbly now from whence I fell  
 All you bless'd powers that register the vows  
 Of virgins and chaste matrons, look on me  
 With eyes of mercy, seal forgiveness to me  
 By signs of inward peace<sup>1</sup> and to be surer  
 That I will never fail your good hopes of me,  
 I bind myself more strictly, all my riches  
 I'll speedily commend to holy uses,  
 This temple<sup>b</sup> unto some religious sanctuary,  
 Where all my time to come I will allow  
 For fruitful thoughts, so knit I up my vow  
 LAC This ['t]is to hawk at eagles' pox of pride!  
 It lays a man i' th' mire still, like a jade  
 That has too many tricks, and ne'er a good one  
 I must gape high! I'm in a sweet case now!  
 I was sure of one, and now I've lost her too

[*Aside*

DUCH I know, my lord, all that great studious  
 care  
 Is for your kinsman, he's provided for  
 According to his merits

CAR How's that, good madam?

DUCH Upon the firmness of my faith, it's true,  
 sir

*Enter Page<sup>c</sup> in a female dress*

See, here's the gentlewoman, the match was made  
 Near forty weeks ago he knows the time, sir,  
 Better than I can tell him, and the poor gentle-  
 woman

<sup>1</sup> temple] "By 'this temple' is meant her person the expression is taken from Scripture, but is rather too solemn for the occasion." Editor of 1816

<sup>c</sup> Page] See note, p 562 she enters, probably, on some sign given by the duchess The old ed. has no stage-direction here

Better than he ,  
 But being religious, sir, and fearing you,  
 He durst not own her for his wife till now ;  
 Only contracted with her in man's apparel,  
 For the more modesty, because he was bashful,  
 And never could endure the sight of woman,  
 For fear that you should see her this was he  
 Chose for my love, this page preferr'd to me

LAC I'm paid with mine own money [Aside

CAR Dare hypocrisy,  
 For fear of vengeance, sit so close to virtue ?  
 Steal'st thou a holy vestment from religion  
 To clothe forbidden lust with ' th' open villan<sup>d</sup>  
 Goes before thee to mercy, and his penitency  
 Is bless'd with a more sweet and quick return  
 I utterly disclaim all blood in thee ;  
 I'll sooner make a parricide my heir  
 Than such a monster —O, forgive me, madam !  
 The apprehension of the wrong to you  
 Has a sin's weight at it I forget all charity  
 When I but think upon him

DUCH Nay, my lord,  
 At our request, since we are pleas'd to pardon,  
 And send remission to all former errors,  
 Which conscionable justice now sets right,  
 From you we expect patience, has had punishment  
 Enough in his false hopes, trust me he has, sir ;  
 They have requited his dissembling largely  
 And to erect your falling goodness to him,  
 We'll begin first ourself, ten thousand ducats  
 The gentlewoman shall bring out of our treasure  
 To make her dowry

CAR None has the true way  
 Of overcoming anger with meek virtue,  
 Like your compassionate grace

<sup>d</sup> villan] Old ed "villainy"

LAC Curse of this fortune! this 'tis to meddle with taking stuff, whose belly cannot be confined in a waistband [*Aside* ]—Pray, what have you done with the breeches? we shall have need of 'em shortly, and<sup>e</sup> we get children so fast, they are too good to be cast away My son and heir need not scorn to wear what his mother has left off I had my fortune told me by a gipsy seven years ago, she said then I should be the spoil of many a maid, and at seven years' end marry a quean for my labour, which falls out wicked and true

DUCH We all have faults, look not so much on his

Who lives i' th' world that never did amiss?—  
For you, Aurelia, I commend your choice,  
You've one after our heart, and though your father  
Be not in presence, we'll assure his voice,  
Doubt not his liking, his o'erjoying rather —  
You, sir, embrace your own, 'tis your full due,  
No page serves me more that once dwells with you.  
O, they that search out man's intents shall find  
There's more dissemblers than of womankind<sup>f</sup>

[*Exeunt omnes*

<sup>e</sup> *and*] i e if

<sup>f</sup> *womankind*] Old ed "womenkind"

END OF VOL. III

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